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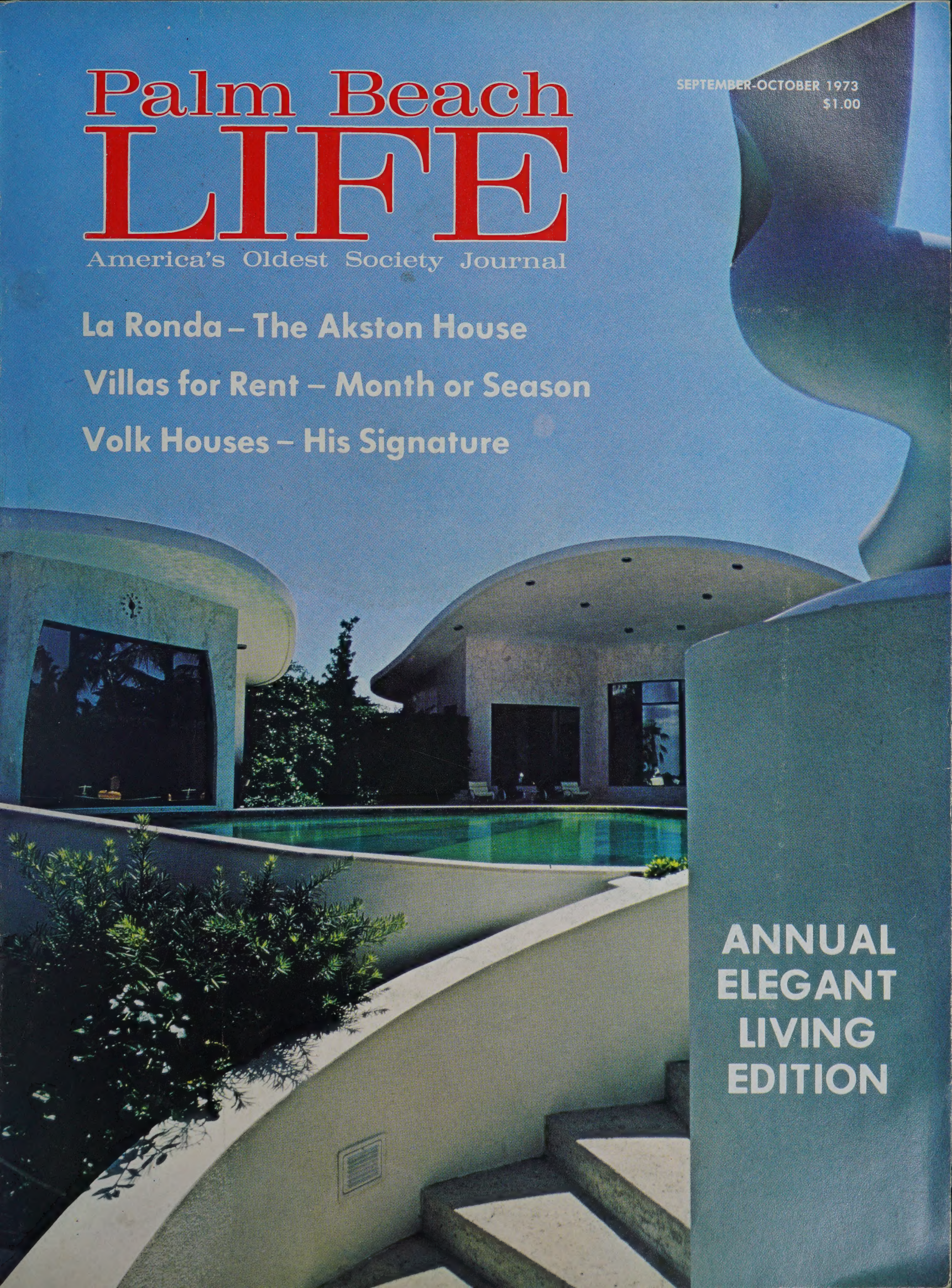
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Asst. to the Editor

Melinda Burdick
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SEPTEMBER-OCTOBER, 1973

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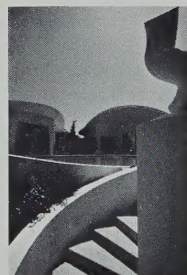
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ON OUR COVER — Seen from the Lake Worth side is the rear of the James Akston house in Palm Beach. Staff photo by Tom Purin.

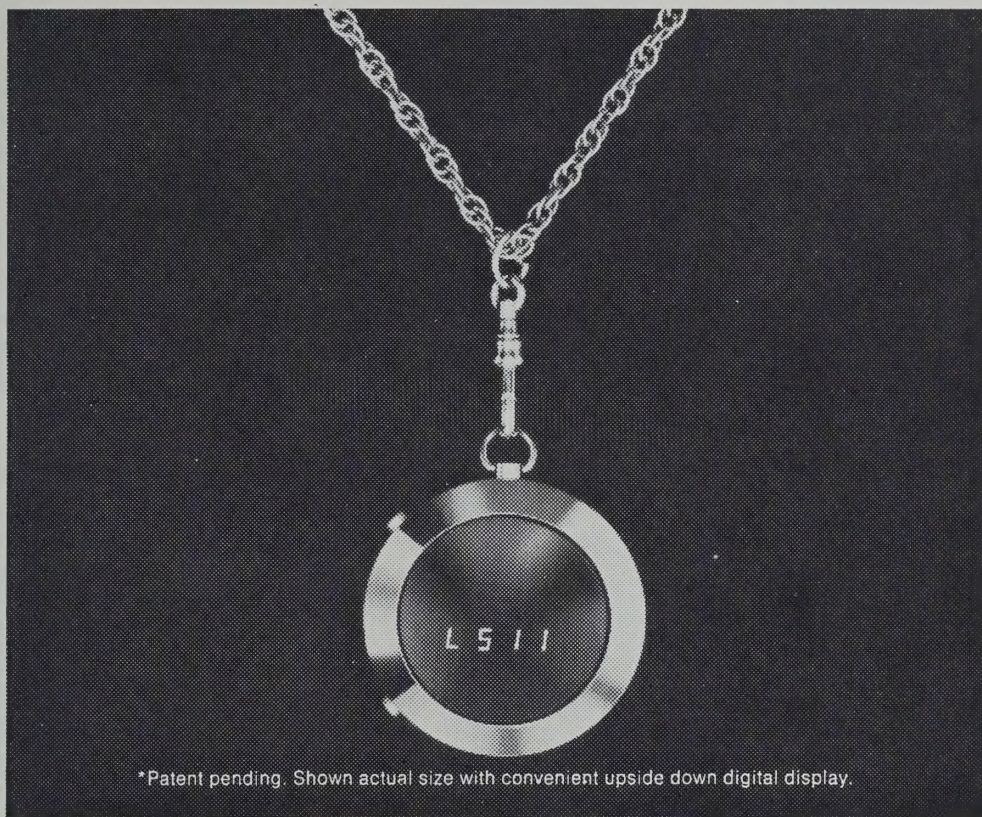
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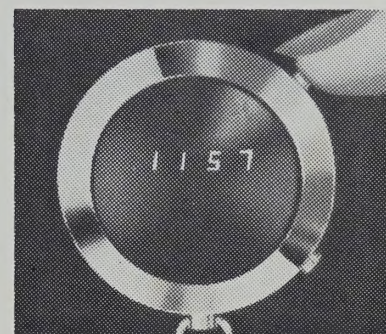


PALM BEACH LIFE is published monthly, except for the combined September-October issue. Headquarters, 204 Brazilian Ave., Palm Beach, Fla. 33480. Copyright 1973 by Palm Beach Life. Entered at Tallahassee December 15, 1906. Second class postage paid at Palm Beach, Fla. Single issue \$1.00 per copy on newsstand; by mail \$1.25. Subscription (12 issues), \$11.00.

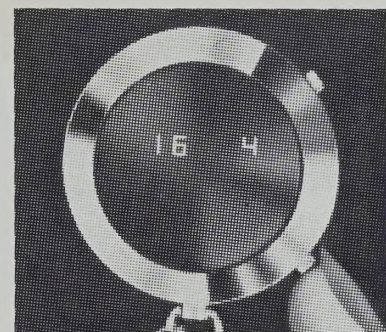
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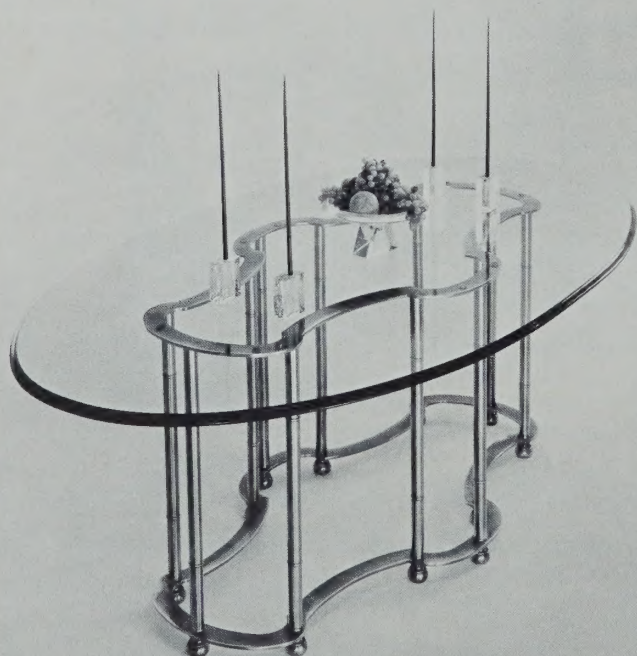
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DATELINE: *palm beach*



"I think that I shall never see a poem lovely as a tree. . ."

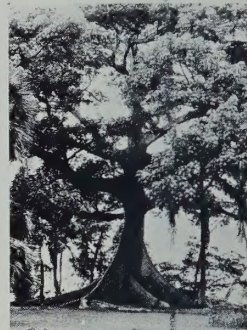
No one has quite matched the Joyce Kilmer eulogy.

Kilmer gave expression to the sense of awe, wonderment and pure pleasure which has led many to bemoan the progress that replaces oaks with asphalt, cities to spend thousands to combat the villainous Dutch elm disease, and school children to carve their initials for posterity.

In Palm Beach a town ordinance requires landowners to preserve their historic, rare, specimen or otherwise exceptional trees upon pain of a \$500 fine and 60 days in jail. The newly passed ordinance, backed by the influential Garden Club of Palm Beach, has won acceptance.

This past summer the town hired Clifford Shaw, a 25-year-old graduate student in the school of forestry at the University of Florida, to seek out irreplaceable trees.

Among the trees Shaw tagged were the impressive Ceiba pentandra (pictured right) on the grounds of the old Brelsford House (Palm Beach's oldest home) which has itself sparked a preservation drive, and the *Kigelia pinnata* or "Sausage Tree" of the Four Arts Garden which was featured in the August issue of *Palm Beach Life*. The gumbo limbo in the Wells Road driveway of the Frank T. Mehler home and a sprinkling of ancient palms around Bingham estate are also on Shaw's list.



Oddly enough Shaw says he found the ancient palms which lent their name to the town are the most difficult trees to locate — perhaps because they are grown and moved so easily. Be that as it may, the disastrous lethal yellowing blight is spreading northward and the Palm Beach palm may soon be one of the rarest of trees.

Many of the oldest trees in town are found shading the popular lakeside bicycle trail. In the eyes of Palm Beach they are sentinels of history and well worth preserving.

This month *Palm Beach Life* takes another look at the elegant style of living which distinguishes its readers.

Rolf Kaltenborn turns his practiced eye to an assessment of Palm Beach architect John Volk who has left an indelible stamp on Palm Beach.

It is Volk who takes the credit for *La Ronda*, the J. J. Akston home and our cover story. Under construction nearly two years, *La Ronda* is one of the most talked about houses of the decade.

The fine antiques found in the more traditional tropical home of Yale's Man-of-the-Year Chester and Mrs. LaRoche are a change of pace.

The George Colemans are at home around the world and for others who'd like to be, travel writer George Hern has found just the place to rent a villa by month or season.

High rises of a different sort bring out the best of Rosa Tusa who insists that you too can master the soufflé. □



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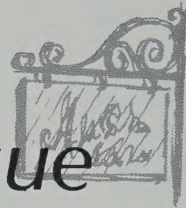


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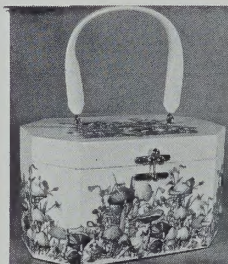
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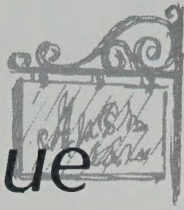
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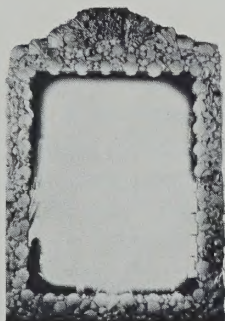


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New York

By LOUIS GEORGE

Back in Town

This time of the year marks a state of outdoor-indoor social schizophrenia, with the sunshine side ahead for the time being, from Southampton to Saratoga. But the ballroom schedule looms large in late September, the Winston Churchill Memorial Auction as well as the April in Paris Ball take place in October.

Dr. Henry A. Kissinger, assistant to the President, will be honored Sept. 25 at Project Hope's Award Dinner that promises record attendance at the Plaza Ballroom. Mrs. Dwight D. Eisenhower is honorary chairman with Amory Houghton Jr., the general chairman, assisted by Mrs. Emil Mosbacher, Mrs. Franklin D. Roosevelt Jr., Lynn Townsend, The Hon. Clare Boothe Luce, Robert Sarnoff, Mrs. Paul Felix Warburg, and Thomas J. Watson.

Dr. William B. Walsh will present Dr. Kissinger with the Hope Award, a Steuben mariner's bowl. Cardinal Terence Cooke is to offer an ecumenical invocation, Marion Anderson will sing the national anthem, and Gov. Nelson A. Rockefeller is slated speaker. The evening's rhythm will be set by Bill Harrington's orchestra which naturally plans a victory march since the completely underwritten charity will surely net more than \$100,000 for Project Hope.

Next, the 22nd April in Paris Ball should crowd the Waldorf on Oct. 26 with its 50 years jazz retrospective theme for which Josephine Baker is billed to bow for the 1920s. Mrs. John R. (Brownie) McLean is chairman once again with Mary Sanford the honorary chairman. Particularly prominent in the preparations are Mrs. Edmond Lynch, Mrs. Joseph Neff, Mrs. Frank McMahon, Mme. Gerard Gaussan, Mrs. Melville Hall, (formerly Mrs. William Jaffe) and Mrs. Clyde (Maggie) Newhouse.

An evening of wit and whimsy in the name of charity was the "Golden Olden Days of Burlesque" benefiting Phoenix House Foundation. The sprightly night was held at Roseland where revelers included Mr. and Mrs. Fred Winship seen with Mrs. Bruce Addison and Pauline Trigere.

Bright and breezy for Phoenix House, venerable Roseland jigged, jumped and rocked with such as John and



Mr. and Mrs. Fred Winship, Mrs. Bruce Addison and designer Pauline Trigere enjoy the charity ball "Olden Golden Days of Burlesque."

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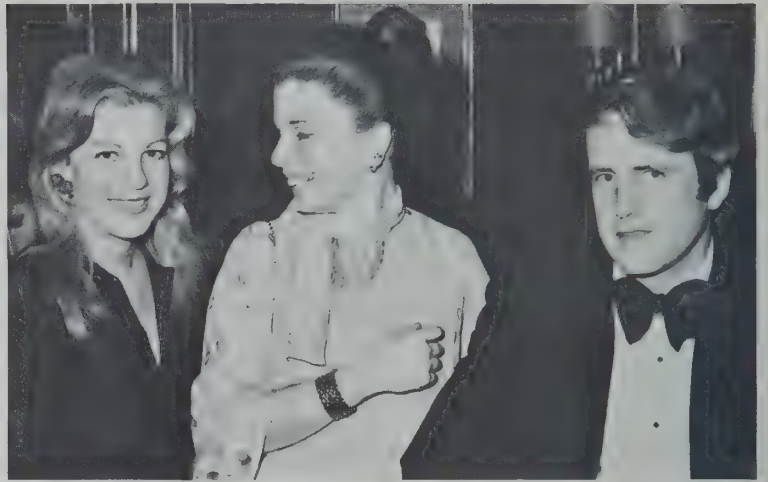
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Emmy Crispin, Fernanda Kellogg and William Holliday recently were seen at eastside Manhattan's youthful bright spot, the Club Genesis.

Mary Lindsay, Joseph and Estee Lauder, the Hovings, Buckleys and Revsons. Across the ballroom sat the John Allens, Peter Duchins, the Gardner Cowles, and Nancy Lady Keith. Also Mrs. Joshua Logan, the Thomas Kempners, and such celebrities as Ann Corio, Rhonda Fleming, Lena Horne, Alexis Smith, Myrna Loy — and Sally Rand.

The youthful and vibrant scene is Club Genesis, still one of the bright spots on the eastside. Seen in the vaulted discotheque setting recently were Emmy Crispin of Palm Beach, Mrs. Francis S. Gilligan, nee Fernanda Kellogg, and William Holliday. By the by, intowners now out-of-town have also been crowding the Westhampton Bath and Tennis Club's new Pavillon Room, thanks to Hugh Shannon. Last winter he played the Celebrity Room at Royal Poinciana Playhouse in Palm Beach after his fall stint at the Champagne Room of El Morocco, New York's still glowing private club.

Celebration events included a jazz festival in the parks, a summer opera season, concerts at the Cloisters, a star-bright season on Broadway and Shakespeare in the Park.

Now the big charity set for Oct. 16 at Sotheby Parke-Bernet is the Winston Churchill Memorial Fund auction. Honorary chairmen are Ambassador and Mrs. W. Averell Harriman. Very active, too, are the Hon. Winthrop W. Aldrich, the Earl of Avon and Lady Avon, Sarah Lady Audley, Ambassador and Mrs. David K.E. Bruce, and the Duke and Duchess of Malborough.

One of October's major events in Manhattan is the Burlington House Awards slated for Oct. 4, under the new chairman, Mrs. Lyndon B. Johnson. Judging of "picture-board" presentations of homes and gardens will be followed by a black-tie dinner hosted by Raymond E. Kassir, executive vice president of Burlington Industries.

The Burlington House Awards will be selected from hundreds of entries, says Letitia "Tish" Baldrige. New judges of the awards are Mrs. Nathan Ayers, Mrs. James Biddle, Mrs. James Buckley, Mme. King-Lit Ching, Mrs. Armand Deutsch, Mrs. Joan Florance, Mrs. Richard Freeman Jr., Mrs. Willard Hosford Jr. and Mrs. Robert Lange. Also Mrs. Henry Sears Lodge, Mrs. Inge Morath, Mrs. Claiborne Pell, Mrs. Franklin D. Roosevelt Jr., Mrs. Samuel Reed Jr., Mrs. Jackson Shinkle, Mrs. Marshall Steves and Mrs. Thomas V. H. Vail.

A Manhattan milestone has recently been set by the Metropolitan Opera, with still other great days just ahead for the lyric stage. This summer the Metropolitan presented eight free concerts of complete opera in Sheep

(Continued on page 61)

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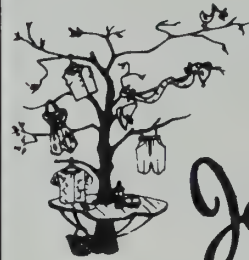
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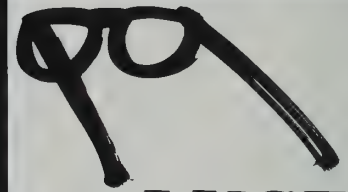
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Growing Up, Not Out

When Wayne Duddleston took over Main 2016, Texas' first downtown high rise dwelling, he promised a renaissance of elegance in service, and he has kept his word.

The 27-story building, home of "at least" 32 millionaires, in Houston's busy business district, has a staff especially trained, "To cater to the whims, the needs and even the frailties of exacting residents," he said, volunteering that, "Good service is a talent or an instinct, like clairvoyance or absolute pitch.

"We operate thousands of apartments," he added, explaining that the personnel for Main 2016 has been hand-picked and, "they will be further drilled and schooled . . . to retain the charms and graces that are found so rarely today."

A few years ago no affluent Hous-

tonians would have considered living in an apartment, in particular a downtown apartment. Mansions in River Oaks were the norm.

Today many of these families have discovered that elegant living can be enjoyed in an exciting new environment, an environment with super service, security and proximity to the cultural and financial centers.

Mr. and Mrs. Thomas W. Blake III like the Main 2016 so much they keep a spacious apartment as one of his offices, and as a place to dress for black tie and formal occasions when in the metropolitan area from their number-one home on the Champion Golf Course outside Houston. It's great for impromptu entertaining, too.

Handsome Tommy (as he is called) and his pretty, blond Sandy,

are typical Tex-setters — those sophisticated, chic, charming Texans whose elegant life style takes them to Acapulco, Marrakesh, Gstaad, or wherever the Beautiful People congregate, on a moment's notice.

By profession Tommy is a fourth-generation lawyer — his great-grandfather, John Blake, was the first attorney and Methodist minister in Plantersville — but he gave up law practice to become an independent oil operator. His oil interests now reach into Canada.

The Blakes also have several ranches (they raise quarter horses) in Colorado as well as Texas, and a number of homes including the recently completed authentic Texas colonial (with a widow's walk large enough for a cocktail party) on a small farm (only 400 acres) in Branham, 72 miles northwest of Houston. (Texas colonials differ from Southern colonials in that the columns are square.)

The beautiful, old Plantersville residence was built by his great-grandfather in 1845 and is surrounded by 3,000 acres with an adjacent lake. There are other ranch houses, an

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A goodly number of Houston's millionaires maintain apartments in high rise Main 2016.

apartment in Mazatlan and a lodge in Squaw Valley, but it is the condominium in Aspen that is Sandy's favorite, 'I just wish we could spend all our time there, I love the mountains and I love to ski!'

Her husband likes to ski, too, but golf comes first and he flies around

the country playing at different courses for the sheer pleasure of it. He's done a lot of sailing, but golf takes precedence.

Marvelous hosts and sought-after guests, witty Tommy is a superb raconteur. And they are both musically inclined — he plays the piano well (sings, too) and Sandy is a good accompanist.

The Blakes are devotees of the symphony, grand opera and light opera as well as the ballet and theatre. Sandy is active in various social-philanthropic groups and a fan of Children's Theatre which she and their daughter, four-year-old Tessa attend together.

Another popular and prominent pair who find the Main 2016 perfect as a Houston address are Mary Jo and W. S. (Bill) Elkins, whose out-of-town home is at nearby Elkins Lake where his father, "The patriarch of one of the state's most respected families," had a homestead.

A senior partner in one of the city's largest law firms, Elkins is a board member of several banks, a director of the Kelsey-Seybold Clinic

(Continued on page 58)

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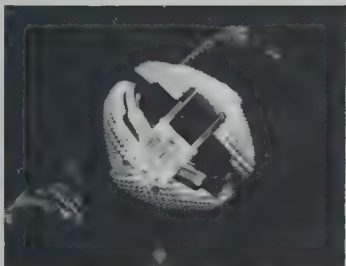
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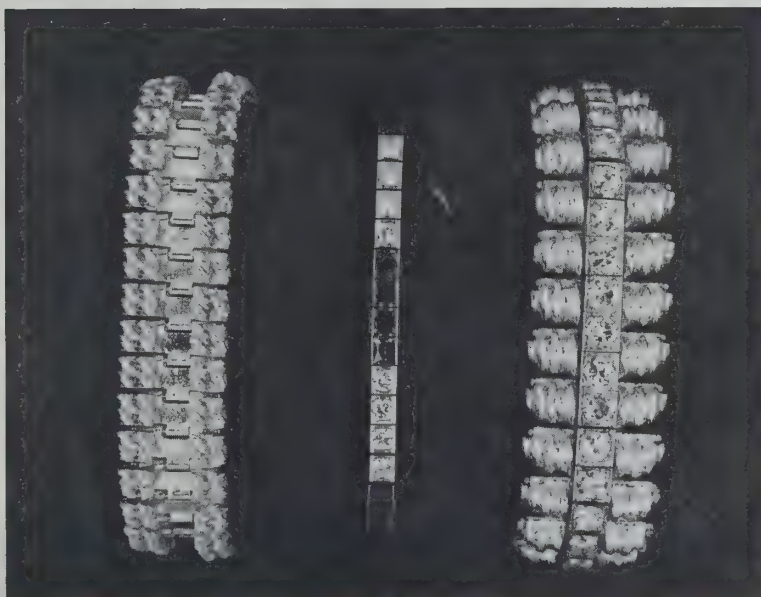
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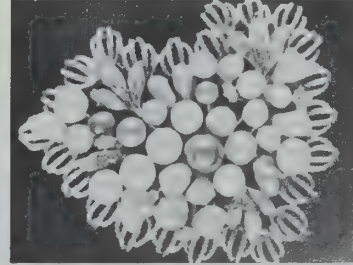
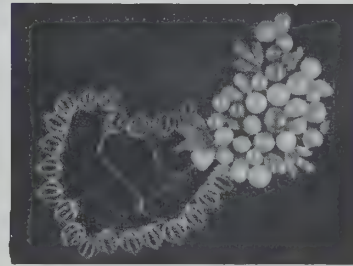


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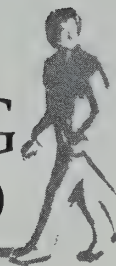
And oh yes . . . [purposely] We don't look like
a shopping mall! Our stately Regency
buildings and flowers and fountains are . . .

ROYAL POINCIANA PLAZA

Where Coconut Row Meets Royal Poinciana Way in Palm Beach

WALKING AROUND

With The Pedestrian



Our breakfast the other morning consisted of coffeeless coffee, sugarless sugar, creamless cream, eggless eggs, meatless sausage, and butterless butter spread on — praise God — half a slice of real toast. There are those who would argue that there isn't even *real* toast anymore, the very essence of bread being tortured out of it by the modern ways of bread-making.

None of this ersatz quality of modern life bothers us any more than it should; in fact, we are guilty of gross collaboration in the effort to keep caffeine, sugar, cholesterol, and saturated fats to a minimum in our diet. But we were stunned and angered to note that New York City is toying with the idea of ersatz *walking*.

Can you imagine what that would do to The Pedestrian?

What New York has in mind is a "People Mover," an aerial loop around Lower Manhattan which, as its architects envisage it, would carry human beings hither and yon in "small, air-conditioned vehicles riding on rubber tires to minimize noise and vibration." And, we might add, to minimize the precious exercise, health-giving stimulation to the cardiovascular system, and culture of the mind and imagination which walking so beneficially affords.

No sir, we are not going down without a struggle; we do not intend — if the vicious trend ever engulfs Palm Beach — to retile this column "Rolling Around With The People Mover."

New York demographers have determined that this area for which the aerial loop is proposed is so heavily peopled that if everyone went out walking at the same time the sidewalks would be covered with a layer of humanity one-and-a-half people high. This is, of course, one of those scientific hypotheses which never has (and probably never could be) demonstrated. There is that sticky matter of rounding up the half-people.

But we shall not argue. We simply wish to point out, and not chau-

vinistically, that parts of Palm Beach and certainly all of south Palm Beach could claim — if all the condominiums emptied out at the same time — a layer of humanity maybe two-and-a-half people high, maybe three.

We have known in our lifetime two eras when mankind turned to ersatz instead of the real thing: once out of necessity during World War II (the powdered egg was nearly as menacing to our forces as the German 88) and now out of preference to prolong our lives. Hopefully the butterless butter and eggless eggs will keep our arteries open so that we can live to see — at the rate inflation is going these days — the era of moneyless money.

While waiting for D-Day in 1944, your Pedestrian made several forays into the British countryside out of sheer desire, maddening and uncontrollable, for a *real* egg. England had its war-emergency ordinances, and one provided that no farmer could sell a single egg except to the ministry of agriculture. So there the hens were, cackling all over the countryside as they made their oviform offerings only to have these snatched up by the long arm of bureaucracy.

A farmer near Old Woking taught us how to cope with this. He had some lovely eggs in a wire basket. We were drooling. "There's a way to get 'round the ordinance," he said. "Course it isn't cricket —"

As quickly as we could we explained that every man has his breaking point and right now we were ready to sign on with a German U-boat for just a pair of sunnyside ups. "Well, then," said the farmer, "I can tell yee that when the government man comes 'round he refuses to take any cracked eggs."

"Meaning?"

"That if I 'ad any cracked eggs I could sell them to yee."

"But you don't have any cracked eggs."

"Ah, but I do," he said and proceeded to shake the basket vigorous-

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Jan. 10 from Port Everglades.

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Jan. 30 from Port Everglades.

**SPRING MEDITERRANEAN AND
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Vistafjord, April 6 from Port Everglades.
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Sagafjord, April 12 from New York. 14 days.

SPRING EUROPEAN CRUISE

Sagafjord, April 27 from New York. 34 days.

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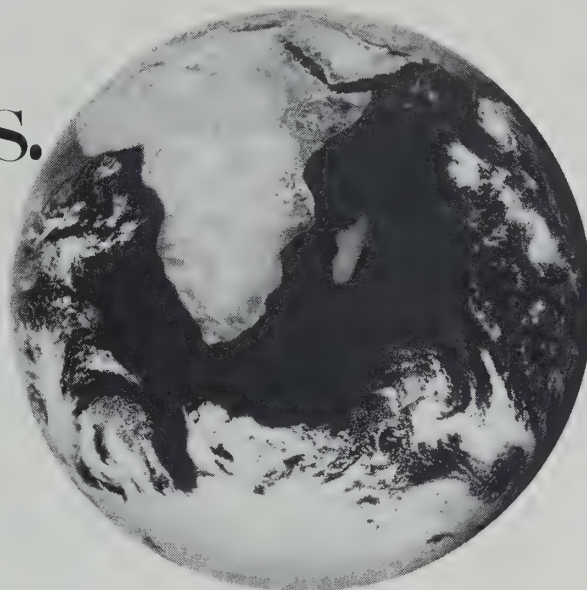
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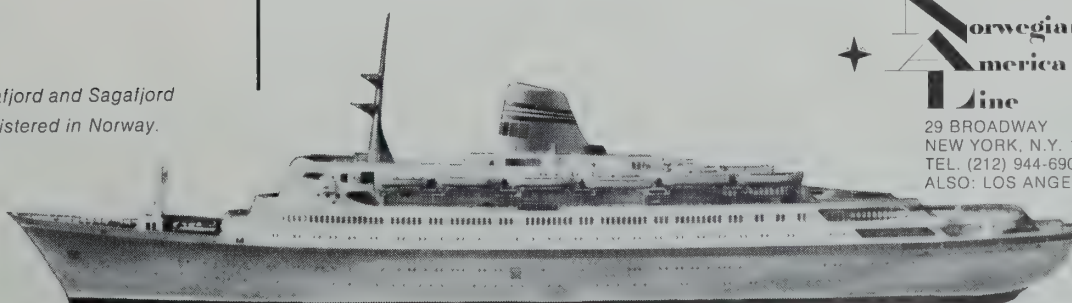
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ly. "How many do yee want?"

Now that we've confessed to that we feel better, though our conscience has already spent many a night in Wormwood Scrubs atoning for this transgression. Come to think of it, with regard to those pretend-an-eggs we've been eating lately, the doctor didn't say a word about *cracked eggs*.

Speaking of doctors, we know a way to make a quick million in the medical field and all we need is a partner who knows chemistry and has an unused garage.

What we do, see, is make little capsules out of flour, sugar, and water, and slap a label on the bottle saying, "Guaranteed not harmful. Non-habit-forming. Contains no amphetamines, no barbiturates, no chorhexadol, no glutethimide, no methypylon, and no paraldehyde. Will not cause dozing on the highway, will not keep you awake, will not put you to sleep.

Don't tell us that with a pitch like that we couldn't do \$100,000 the first month. And if you are venture-some, partner, we'd plow a bundle right into TV. We'd get Mrs. Charles A. Black to do the commercials, wearing one of those little dresses like she

used to wear in the movies. How about calling the product PLACEBO — all in capital letters just like that. Then Mrs. Black comes on singing, *On the good ship Plac-e-bo . . .*

These are the days, aren't they, when we buy so many products not for what is in them but for what isn't. Today's perfect diet food would have, wouldn't it, no harmful chemicals

*' . . . butcher may
soon be offering
Belmont steaks'*

(who wants to get cancer?), no fats, no cholesterol, no caffeine, and no calories.

There is no doubt that, as Wordsworth put it, "the world is too much with us." But his immortal spirit will be glad to know that we are putting up a fight. For example, we have already headed the sheep, the hen, and the cow down the road to obsolescence with our polyesters, our pre-

tend-an-eggs, and our non-dairy creamers.

At least the horse is safe. You remember how several parts of the country learned equine appreciation all over again during the meat price protest. If inflation keeps up, your favorite butcher shop may soon be offering Belmont steaks.

When Wordsworth was living in Grasmere, in England's lake district, he wrote that poem (which most of us memorized in sixth grade) about the daffodils. Being over 150 years old it has to be updated:

*I wandered lonely as a seeded cloud
That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of plastic daffodils.*

We've often wanted to visit Grasmere but we don't dare. It would be too hard to take if we were to come upon Daffodil Village (a condominium development) and find chemists taking pollution samples from Lake Ullswater while they were being gawked at by tourists who had come from nearby Penrith on a People Mover.

— Howard Whitman



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Rio Carnival Cruise. Feb. 9. 30 days. 10 ports. From Port Everglades to Curacao, LaGuaira, Ile de Salut, Belem, Recife, Salvador (Bahia), Rio de Janeiro (for Carnival), Port of Spain, Martinique, St. Thomas, Port Everglades.

Easter Sea-Air Mediterranean Cruise. Mar. 28. 27 days. 10 ports. From Port Everglades to Madeira, Casablanca, Genoa, Haifa, Cyprus, Rhodes, Izmir (Turkey), Delos, Mykonos, Piraeus (Athens), Genoa. Air return to New York.



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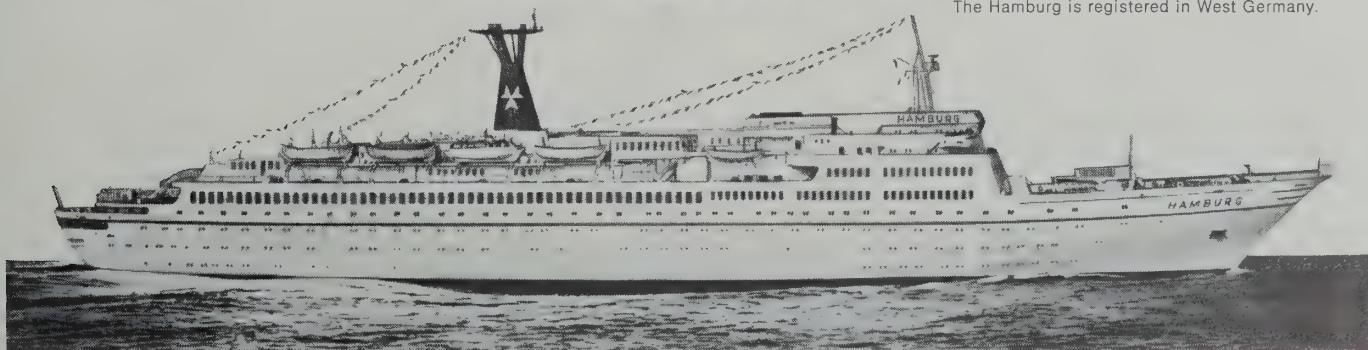
The moment you first see the Holy City. Then sail for the Greek islands in a very civilized ship. It happens on our EASTER SEA-AIR MEDITERRANEAN CRUISE, March 28, from **Port Everglades**.



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Villas for Rent, Month or Season

By LOUIS GEORGE

Experienced travelers know that the secret of a care-free life on a trip abroad is privacy plus comfort. It is a delight to feel at home all the time without really trying thanks to a generous measure of good service. Pure dream, or possible reality?

Such vacations are definitely not pipe dreams, but quite possible for those with know-how. Who wouldn't like to spend a month in a seaside villa, savoring posh creature comforts in elegance?

Imagine for a moment a 16-room chateau villa dating from 1775 with tomorrow's plumbing now, within strolling distance of the Riviera's smart Eden Roc on Cap d'Antibes. It's home away from home for eight or nine persons in July or August peak season for \$2,250. Too big, too small, or too much?

Or perhaps a summertime chalet at Zermatt for four at \$116 a week, or a spot in Spain's sun for four at \$245 that should bring bravos from the Costa Brava? Maybe your idea of home is a villa for seven with pool for \$1,800 a month in Cezanne's country of Provence-La-Romaine. Imagine York Castle, a landmark in the Casbah of Tangier which has, among other features, seven bedrooms and seven baths for \$300 a night for a fortnight.

How about something a bit more Anglo-Saxon? Try a turreted house for seven at Chiddingly in Sussex, an hour from London at \$300 a week in summer. Since summer is on the wane, however, even now reverie turns to the hot colors of Van Gogh's Provence under sparkling Cezannesque skies. Just follow those winding, plane-tree edged roads and canals that flow down the golden Rhone River Valley straight into the peaceable Mediterranean.

The key that unlocks this wonderland is a trim office with a 19th floor view bordering Sutton Place on East 57th Street in Manhattan. The door's gold-letter invitation reads, "At Home Abroad, Inc." while the welcoming *chate-laine* up near the vacation clouds is Claire Packman — young, bright, affable, and above all, knowledgeable.

Philadelphian Claire Packman graduated from Syracuse University, studied at Montreal's McGill University, speaks fluent French and Italian, worked for Radio Free Europe. More importantly, she has made hundreds of trips abroad (about four a year to Europe now), and since 1960 has introduced more than 5,000 American families to the pleasures of villa vacationing.

Today, Claire's posh hideaways in the center of significant things number more than 3,000 villas and manors, with a sprinkling of chateaux and apartments. Sites are in



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seven countries, as well as about a dozen Caribbean islands including secluded spots on Grenada, Tortola and Martinique.

Some of Claire's latest additions to her villa who's who are in Tunisia, Mexico, and her new frontier, Nairobi. Still France is among her most popular "homes" with great variety ranging over more than 200 villas available from St. Jean de Luz and Arcachon, to Avignon's countryside and Aix.

The posh villa-vacation scene has happily been prodded, proved and patinaed by Claire Packman's demanding connoisseurs including George Henderson and Madame, nee Mellon. Others to share the sun and seclusion include Gov. Nelson and "Happy" Rockefeller, Huntington Hartford, Andrew Saracen, Governor and Mrs. Richard Hughes, playwright Neil Simon, and songsmith Harvey Schmidt (his *Fantastiks* set another kind of record!) Frank Gilroy, author of *The Subject Was Roses* and *Tiger* found some inspiration in Claire's homes abroad, while Claire Bloom and Hillary Elkins did much the same, as did Bobby Darin.

Record-holders for the moment among Claire's admirers are Mr. and Mrs. Michael Stone who rented three villas consecutively in three months, on the Costa del Sol, the Tuscan Riviera, and in sunny France's Provence. Travelers who find that a villa is a marvelous home abroad include many authors, composers, doctors, lawyers and political figures, and particularly prominent families who cherish privacy.

(Continued on page 62)

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BOOKS

By RUTH KALTENBORN

There does persist the feeling, and it is probably the deepest one we have, that what matters most is that we learn through living . . .

Unfortunately, there was no doubt, too, that a lot of time, a lot of pain, went into learning very little.

—Doris Lessing, *The Summer Before the Dark*

Doris Lessing, one of our greatest contemporary writers, has learned what most of us discover sooner or later, that "less is more."

Her latest book, *The Summer Before the Dark*, is a compact volume (273 pages) of wisdom and importance. Surprising from a writer who, sometimes, seems to inundate her readers with words and emotions, though deeply felt and marvelously moving. She has the surest mark of genius — the ability to turn out prodigious works of high caliber.

Critics have acclaimed her "formidable intelligence . . . her prophetic gifts . . . her monumental integrity." She has been called "a natural writer in the Dreiserean mold . . . a descendant of that great tradition of George Eliot and D. H. Lawrence." But no one has commented on her brevity.

Who would expect that Doris Lessing would say all there is to be said about the women's liberation movement in such a short, sweet, sad, succinct and satisfactory little book?

This is not to say that Doris Lessing's book will please most women liberationists. It will not! Too many women believe, like Nora in *A Doll's House*, that somewhere "out there" far from home and hearth lies a woman's true destiny.

Ibsen and Betty Friedan have each in their own time and with varying intensities explored what happens to a woman after she gets married and presumably lives happily ever after. Ibsen's exploration is too broad and impersonal. Betty Friedan's is too minute and personal to be on target for most women.

Doris Lessing's book goes to the

heart of the matter, for she is not a repressed woman lamenting a life lost, counting over her beads and lingering on the might-have-beens and if-onlys.

She is not part of that never-never land, for she has been out there in the real world and with her little typewriter has won great acclaim. Doris Lessing has found the truth that August Strindberg, Sweden's greatest author, passionately proclaimed back in 1886, "Women's desire for emancipation is identical with man's restless longing for freedom."

Strindberg could not foresee how women could be freed from the biological laws of life. A great lover of women himself (he married three times) he did understand, however, that "the overprolonged period of motherhood which our civilization imposes on us is not caused by nature but by a culture that hampers the freedom of men as well as women."

It is of a woman conditioned to prolong the wife-mother role, long after nature proscribes, that Doris Lessing writes. She calls her heroine Kate Brown and she is Everywoman, condemned to repeat a pattern because she knows no other.

Maybe her family still needs her. Maybe she still needs her family — but in a different way.

Shakespeare, long ago, pointed out that there are seven ages for man. What Kate Brown learns is that there are seven ages for woman too — different biologically but nonetheless imperative.

Kate Brown signifies what she has found to be true of life by a very simple, very significant gesture.

In an age when youth is all, she decides to "walk into her home with her hair undressed, tied straight back for utility; rough and streaky, and the widening grey band showing like a statement of intent."

The light that is the desire always to please others has gone out of Kate Brown. She decides her hair will signal her emancipation.

The significance of hair appears

throughout history to designate the difference between man and woman, young and old, nobility and peasant, religious and irreligious, the committed and the uncommitted. It is on this strong symbol that Doris Lessing hangs her story.

The Summer Before the Dark opens in a suburb of South London, in Blackheath. It is May. Kate Brown's three children, ages 19, 22 and 25, have made summer plans which exclude her. Her doctor husband is preparing to go to the United States for four months on a hospital exchange program. He suggests they rent their home.

How flexible she was being, just as always, ever since the children were born . . . The small chill wind was blowing . . . she was unnecessary.

She would be left with not so much as a room of her own. A very curious feeling that was, as if a warm covering had been stripped off her, as if she were an animal being flayed.

What will she do? In the contemporary idiom, "no problem." Kate Brown has a knowledge of French and Italian. Her Portuguese is perfect. A certain committee in London needs a translator. Her husband looks for her to accept the job he has arranged.

She demurs. "But I don't see how I can."

His mouth tightens.

She responds, "Of course, I'd like to."

It is taken for granted by all she will fit herself in somewhere. She had expected something like this sometime of course — "Next summer or the year after that . . . but not now."

Thus begins Kate Brown's summer of discovery.

So far she had blocked from herself recognition of the fact that time was passing — "by tinting her hair, keeping her weight down, following the fashions carefully so that she would be smart but not mutton dressed as lamb."

There is more for her to know. It

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is during her summer odyssey that Kate Brown finds herself.

Kate was not totally unprepared for this moment. There had been shadows of what was to come. Once, after her husband had come back from abroad, she noticed he had changed the way he had been dressing and doing his hair — "in an effort to set the clock back by at least 15 years."

Then there was the awful moment

*'turned on her at
the supper table'*

her youngest, at 16, "had turned on her at the supper table and screamed she was suffocating him . . . on that particular occasion she had retired from the table as soon as she could without it seeming as if she were a little girl going off to sulk or weep."

In the June 14 issue of *The New York Review of Books*, Alison Lurie, a writer and lecturer at Cornell University, says, "Many radical feminists wanted to appoint Doris Lessing as

their Wise Woman, but she resisted the honor." The feminists were disappointed to hear this famous author say she was *not* "in favor of war between the sexes . . . we must not divide things off and compartmentalize."

Ms. Lurie concluded that a woman like Kate Brown, Doris Lessing's heroine, "provided with exceptional intelligence, courage, energy and charm . . . having achieved freedom would have something better to do with it than go into the dark," — which, one guesses, is what women liberationists call going home.

Kate Brown learns that "out there" people expect from her just about what they expected from her at home.

But she knows now her life at home will change — because she herself has changed. Kate Brown is not the same woman and she has left a wide band of grey in her hair to prove it.

The question is — will her family notice it?

One believes Kate Brown *will* proclaim her new being by her acts and attitudes. □

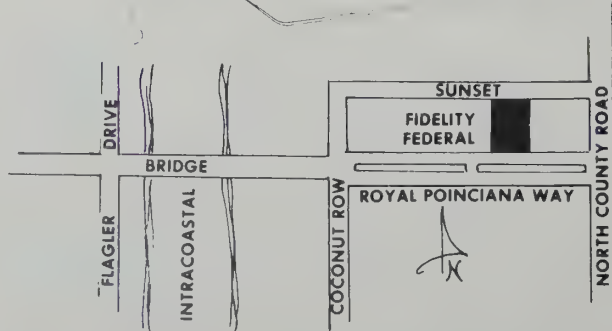
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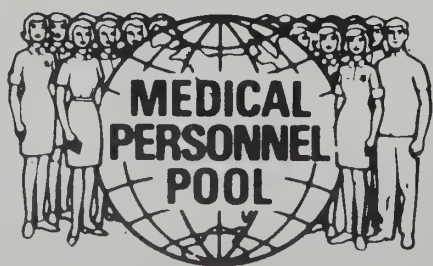


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John Volk, Architect

By ROLF KALTENBORN



There was a time when Palm Beach was considered the architectural fiefdom of the legendary Addison Mizner. He spoke (few dared speak back) and a Spanish mantle of red tile roofs fell over the town.

Nonetheless, despite the individual successes of architects Fatio, Major, Chilton and Wyeth and the newer achievements of Harding, Ginocchio, Lawrence, Peacock and Lewis, it is the doughty John

Photos by Bruce Hubbard

Graceful arches and tile
are featured
in the Walter N. Thayer
home, Balaire.



The residence of the H. Loy Andersons in Palm Beach has a vast living room with an intricate Moorish ceiling and splendid mullioned windows.



Mrs. Cheatham especially likes openness of her Palm Beach house.



Mrs. Owen Cheatham's *Tranquility* is replica of a Versailles estate.



Set on high ground, the H. Loy Anderson house has a small tower overlooking the Atlantic.



Oriental roofs of Louis Yaeger home and pool house are attractive note in Florida setting.



Although *Tranquility* is a large house, Mrs. Cheatham says it's "extremely well arranged."

Volk who has, over the long years, taken over Palm Beach and made it his own — his personal stamp is everywhere.

If Addison Mizner gave Palm Beach elan, it is John Volk who has given it solidity and substance. Volk has his critics but they do not live in the houses he builds.

Town councilwoman Yvelyne de Marcellus (Mrs. Nigel) Marix lives in a Volk-designed home. A woman of taste, Mrs. Marix says, "I love his sense of proportion and his feel for the classic French lines. I don't agree with those who say he is old fashioned. What's old fashioned about straight lines and symmetry? His many houses certainly express the many different moods of Palm Beach and its people."

Ambassador Stanton Griffis, a man with decided views on life, love and the pursuit of happiness, is another satisfied Volk customer. Not so long ago he saw the house Volk had designed for a friend and announced he wanted one just like it. An ardent horticulturist, the ambassador is especially pleased with the spacious garden and grounds worked out by Volk who has always done his own landscaping.

Most of those for whom John Volk has designed houses participated actively in the plans and in the building process. He has become used to and adept at dealing with people who know their own minds.

Mrs. Louis E. Marron, herself a professional artist and sculptress, continues to live alone in her large Volk house since the death of her husband. "We designed it for entertaining as well as living," she says. "It is a big home yet I still find it cozy. As a fellow artist, John was understanding and responsive to my ideas. I'll always remember the time I had, mixing the paints to get the colors I wanted."

In 1930, John Volk built the Spanish style house in which Mr. and Mrs. H. Loy Anderson have lived for nearly 20 years.

"I just love this house," says Mrs. Anderson. "Although John did not design it for me I feel as if he had. Our children are grown and gone but I simply cannot give it up. We intend to remain in it forever. John originally put in all sorts of wonderful conveniences which make it a workable house."

Mrs. Owen Cheatham for whom John Volk in 1938 designed *Tranquility*



Tented ballroom of the home of Dr. and Mrs. Thomas Morrison has floor of brick and polished marble, and lounge areas overlooking Lake Worth.



In one of the Volk-designed houses in Lyford Cay is attractive living room with tray ceiling.



Living room in the home of Mrs. Louis E.

ity, a replica of a French estate in Versailles, is fulsome in her praise of him.

"The house is extremely well arranged," she says. "It lends itself easily to entertaining and offers privacy to guests. Each room has a beautiful view. The whole aspect is one of great openness."

"I am always asked which is my favorite or best building," says Volk.

"I've designed about 1,000 and each has its own individual characteristics. Each house was built for a specific family with specific needs and activities. It's impossible to answer that question." (Maybe his favorite will be the one he plans for his wife Jane.)

The Volks have yet to build their own dream house although they have owned an empty lot for many years.

"On Sundays, John is always drawing plans for our house and I think some day we'll get around to it," says Jane Volk, a handsome woman of gentle mien who has been married to him for 26 years. They have one son, John Jr., who is in prep school.

As of now, the Volks live in the center of Palm Beach above and around his offices. "We have just



Sir Oliver and Lady Simmonds have recently sold their house at Lyford Cay, Bahamas.



Beautiful doorway detail of the Simmonds house.



Marron looks onto atrium with one of owner's sculptures.



Fans, beamed ceiling add to island aura of Walter Thayers' Bahama home.

kept expanding here and there, picking up space in the adjacent buildings as it came along," he says.

Their house is really a rambling series of rooms that somehow seem to connect and enable Jane and John to give some of the most elegant, yet unostentatious, dinner parties in town.

John Volk, now in his early 70s, came to this country from Austria with his parents in 1910. He has al-

ways been an active, outdoors type man. While getting his schooling at Columbia University, he also worked during summers in the building business, serving as apprentice in various trades. Today, he is more apt to be found climbing about and inspecting the progress of his buildings than isolated in his office.

On a building site his eye misses nothing. Recently, while checking

over the final stages of one of his newest creations, the Hans Fischer house on South Ocean Boulevard, he explained to a perplexed carpenter exactly how and where to attach the hinges on the giant oak front door.

The building contractor, Robert Gottfried, with whom he has worked for many years and who, like Volk, seems to do most of the building in

(Continued on page 68)



La Ronda - New

By HELEN ADAMS

When the James Akstons began to build their white marble house, conceived in arcs and circles, its roof lifting and curving, it seemed to shake up the neighbors and curious spectators in Palm Beach.

La Ronda is not an ordinary house.

Artist-publisher Akston is an innovator with a playful turn of mind. It sometimes seems, as he tinkers with the mechanisms which make things go, that he and his wife Zuita have created a costly super toy, yet on consideration there is nothing frivolous about it at all.

The dining room table, for instance, springs to life, lifts and expands at the touch of the proper button. The flow of water that rolls over



Large paintings form veritable gallery on both sides of long driveway which runs beneath house proper. Entrances at left lead to utility rooms, servants' quarters.

Left: of the Akston house, set high above Lake Worth, 200 meters from the road. In front are a fountain and sculpture garden.



Concept of Space

Staff photos by Tom Purin

the far end of the pool into a fountain can be accelerated to waterfall proportions. Kinetic sculptures capture the eye.

The one point James Akston (Joseph James to be exact) likes to stress about his controversial new house is: "The place isn't to house art but (a place) to live. The house is implemented by art as part of the decor but the art objects are things we like regardless of value . . ." Even so, he is quick to point out works that have increased in value, and art fairly dominates the scene.

"Many of these we've picked up in our travels," Akston adds and recites the history of each object.

The Akston travels are extensive and it was on a visit with friends in



Rear roof of the house seems to soar above the pool, design of which is comprised of thousands of glass mosaic tiles. At left of pool is the two-bedroom guest house.



France that he says he first began to think in terms of a circular dwelling and discuss it with his host. The friends' discussion led to a series of sketches and a growing enthusiasm for building *La Ronda* in Palm Beach.

Local architect John Volk was also intrigued with planning such a contemporary original (something he has long wanted to do) and today it stands with few, if any, right angles.

"The circular forms, the arcs and curves give a whole new sensation of light and space . . ." Akston says and his wife Zuita adds that as a place to live *La Ronda* is "soothing, relaxing."

John Volk, heretofore thought of as a traditionalist, says, "the sphere shape takes full advantage and use of the property since it recedes from the property lines very rapidly. It is an original conception, having no precedent . . ."

Despite their travel bent, the Akstons plan now to spend more time in Palm Beach. "We are losing our ties with New York," he says, adding he is easing out of the publishing business toward his "next career"



Two views of marble stairway show a Spanish woodcarving, curved chrome steel wall, glass sculpture and chandelier, and a glimpse of Calder tapestries.



Mr. and Mrs. James Akston at the top of stairway and another view of the rear of *La Ronda*.

when he'll have more time for projects such as exhibitions at the Norton Gallery Museum and School of Art, of which he is a trustee. He has become, after many years devoted to painting and sculpture, enamoured of the tapestry media. "It's my favorite thing now." He hopes to have a show of 10 or 12 of his own designs, executed by Aubusson, who created the tapestries now hanging in the house.

Mrs. Akston, who once owned an art gallery in Rome, keeps samples of every fabric and carpet, photos of fixtures — a complete dossier on everything that went into the house. It is she who takes credit for much of the furnishing and decor. Wall coverings and draperies are the same fabric,



The powder room, with its onyx floor, aubergine vinyl and mirrored walls, is striking and distinctive.

which creates the illusion of continuous walls. Mrs. Akston also suggested the general design for the branching marble stairway, similar to one she admired in a German spa hotel.

And she watched it all come together as workmen and artisans installed the glass, the curved chrome steel walls at either side of the stairway, the beautiful green onyx in the powder room, and the curved built-in furniture made to order in Milan. Designed by Arredamenti Borsini the furniture was made from blueprints to fit predesignated spots. Rugs, made specifically to fit the shape of each room, were designed by several Spanish artists.

Zuita Akston says, "I watched it grow for three years and seven months." She turned out several pieces of very creditable needlepoint during that time.

The residence is not a "big house" in the sense of multiple rooms. "We have one bedroom and 100 doors," the owners quip.

Visitors arriving at the North Lake Way address and heading into the 90-foot radial driveway may be startled to come face to face with a series of huge paintings on the far side of the lower level entry. One of these, the head of a baboon, is an arresting picture from Clarence Carter's animal series.

Doors to the left lead to servants' quarters, the laundry, temperature-controlled wine cellar and a large workroom, the domain of superintendent Louis Lozada who understands all the complicated conduits and electrical systems (including a tremendously sophisticated security system).

In this complex of utilitarian rooms is an art gallery cum film projection room, a working studio and an office.

Paintings on the entrance side of the drive include a very realistic Spanish work depicting the walking feet of workingmen. Because two of the legs emerge from the canvas in a sculptured part of the work (looking unbelievably real), the Customs Department refused to clear it as a painting!

Flanking the formal glass-walled entrance from driveway to main living area are two large rocks or boulders. "I must move this over a bit — will you give me a hand," asks the host, who then chortles happily as a guest realizes he is dealing with almost weightless papier mache.

(Continued on page 66)



A wide lux camera shot of the *La Ronda* living room which runs the



A corner of living room (facing stairway) features curved glass shelves holding sculptures and the Akstons' favorite art objects.



complete length of the house. Small oval section at far end leads to dining room, left, and bedroom, right, looks over Lake Worth and pool.



Tapestry designed by James Akston and executed by Aubusson dominates oval section of west end of *La Ronda* living room.



A work of Venetian glass and mirror and Pablo Serrano's bronze of the Akstons are prominent in the dining room. Above is the circular library.

Wine, cream and soft blue are combined in a three piece jersey pants costume.

Easy Does It for Resort



Winged sleeves of this dramatic caftan end in a wide buttoned cuff.

The big word now is sweater. The non-yarn sweater, the look-like sweater, the spirit and shape of the sweater (even when it's made of fur or one of the supple jerseys), or an offshoot of a cotton pullover. The newest are those worn with, carried with or flung over the shoulders of, an evening dress. Mary O'Rourke, whose shop nestles at 235 Worth Avenue, Palm Beach, has always been sweater-minded. A few of her looks for fall resort wear are seen here — the long and lean sweater, the little blouson worn over a swathe of flowers. She likes the cardigan shaped jersey jackets and current easy living clothes. She also knows that for Palm Beach the caftan still hangs in there along with pants, all widths. Photographed in a beautiful private Palm Beach garden by Tom Purin.

Pale ash rose crepe shirt dress is sweatered with a long skinny cardigan.



a dramatic circular stairway with spiraling vibrant green carpeting. At the head of the stairs is an amusing touch — beside a long built-in bookcase sits a chair — an upholstered child's chair in the style of Louis XVI.

The master bedroom is furnished in pastel pinks and is the home of a handsome early 18th century walnut secretary desk built in the reign of Queen Anne. "That's where I do all my work," comments Mrs. LaRoche.

*'... you will
end up hating it'*

On the wall opposite the bed is a Raoul Dufy watercolor of Venice.

"We've been in Venice and loved it," said Mrs. LaRoche. "Now we can wake up and there it is."

The upstairs west wing includes LaRoche's office and library. It is here that LaRoche, whose most recent business was LaRoche, McCaffrey and McCall advertising, conducts his work for the National Football Foundation and Hall of Fame — he's

a former president and has received the organization's gold medal.

A stocky stuffed leather bulldog guarding the office door reminds one of LaRoche's close ties to Yale University. After graduating from Exeter in 1915, LaRoche played football for Yale until his graduation in 1918. He later returned to Yale as a football coach.

Mementos, such as photographs depicting LaRoche in another favorite pursuit — serving as master of foxhounds in Virginia's Fairfield County Hunt Club — were shipped to the new home, but others — bulky pieces of furniture — had to be left behind to be auctioned in New York this fall.

"There were several pieces I just hated to leave," Mrs. LaRoche said. "But they were just too big and heavy for this climate. They just don't fit down here. And if you begin to drag furniture around, you will end up hating it."

The LaRoches' new home is an interesting combination of furniture from former homes, remembrances of their travels and tokens of their interests. It all adds up to a gracious and pleasant place. □



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Antiques at Home in the Tropics

By BEATRICE DE HOLGUIN CAYZER

Palm Beach's residents may move away but they often return.

The Alfons Landas tried living on a canal in Venice. The Lawler Reeves made Andorra their official residence. The Allen Mannings still maintain a chateau in rural France.

But they all came back to Palm Beach and consider it their home.

And when Chester LaRoche, Yale University's Man of the Year in 1972, and his coffee heiress wife, the former Ritchey Cheek Farrell, found their ideal house on a quiet lane in the south end of Palm Beach, they forsook their home in Connecticut, another in New York and even one in Palm Beach's north end.

Early in 1973 the LaRoches — he's a former chairman of the board of Young and Rubicam advertising agency and a former vice-chairman of the American Broadcasting Company — purchased the home of the Baron de Ginzberg. They found it well-suited to house their family heirlooms, art and memorabilia.

There were many reasons for the LaRoches' decision to move south permanently, he said.

"Palm Beach has been Ritchey's home since she was a little girl, but we didn't want to only vacation here. We wanted a solidly-built house. Having lived in Connecticut all my life, I was used to a good solid house.



And we had so much furniture from our New York house and our Connecticut house. It has been in the families many years.

"We didn't want to throw away or give away most of our furniture. We needed a house of a size that could contain it. We had a nice house on Emerald Lane (in Palm Beach) but not of the size we needed," said LaRoche.

The house is situated on a lot which gives access to Lake Worth at the southwest corner. The view over Lake Worth and high hedges lend an air of seclusion.

"I'm very happy with it," LaRoche commented. "Upstairs in my of-

fice I get three distinctly different views. On the south, I look down the lake and see all the way to the Bath and Tennis Club. On the west, I look across an enchanting island and the mainland. East, I look up a tropical lane, lush with foliage — very Florida."

Guests to the LaRoche home, which was built in 1936 and designed by William R. Johnson of the Palm Beach architectural firm of Wyeth, King and Johnson, discover Georgian styling with an impressive sweep of coral rock stairs at the entrance. Cars sweep into a heavily graveled drive with plenty of turning space.

(Continued on page 64)



The Chester LaRoches own several excellent pieces of English furniture from the 18th century. In the master bedroom, above, is a Queen Anne secretary. In living room, opposite page, are a number of antique tables as well as a fireplace which Mrs. LaRoche found in New York and had installed in their newly-purchased home. The patio is shown at left.

Staff photos
by Tom Purin



The Enrique Rousseau home stands out in Palm Beach, where almost any home with more than two bedrooms is dignified with a stately name. It has none.

Some say it is because Mrs. Rousseau, also known as Lilly Pulitzer, designer of crisp colorful fabrics and tropical dresses, hasn't had the time to sit down and think of one.

Others say she just isn't the type to attach a pretentious name to her seven-bedroom, six and two half-bath lakefront home. Rich, she is. Stuffy, she's not.



Kitchen is the center of much activity in the Rousseau home. In rear of house, spacious lawn stretches toward Lake Worth.

Everybody's in the kitchen . . . At Lilly's

By MELINDA BURDICK

Staff photos by Tom Purin

Casual air of the living room is enhanced by ceiling fans, clay tile floors, colorful prints and potted plants.



"Ugh," Lilly comments. "I hate the word *loggia* — and *Florida room* too. I think they're nauseating. I just call it the living room."

The living room, three steps down from the main part of the house, is a casual area, with clay tile floors, bright print sofas, chairs and pillows in shades of deep pink and green, numerous plants, whimsical Victorian touches, Mexican accents, the comfortable clutter of a happy, lived-in room.

Old style ceiling fans whirl overhead, keeping the air moving, and at

the top of the steps, a ceramic bulldog and papier mache walrus survey the room solemnly.

The south wall of the room is almost entirely glass, overlooking a large pool and patio, with more spots inviting one to spend a lazy hour or two.

Lilly's living room is a mish-mash of things that make Lilly, her family and friends happy. So is the kitchen, which anyone else might call a family room.

The kitchen is the hub of the house. "We eat there, we drink there,

and we dance there," says Lilly.

The long room is dominated at one end by a massive cooking island and at the other by a long highly-polished wooden table lined with 12 chairs.

One side of the cooking island is equipped with six gas burners and a large grill. On the other side four bar stools pull up to a long counter. One end of the island is home for five ceramic dogfood dishes.

The number of pets in the Rousseau home changes rapidly.

"I have five dogs right now,"



The master bedroom is an island of serenity in the often hectic house. Below, the library provides another secluded spot to spend a quiet afternoon.

comments Lilly. "It all depends on what I find in the street."

A nearby breakfast nook is built into a cove on the south side of the room. Sunshine pours in from large windows and the corner is brightened by a colorful Tiffany lampshade and by cushions upholstered in vivid Lilly fabrics. A nearby clock is one of many scattered throughout the house — reflecting the easy-going atmosphere, no two tell the same time.

The flooring in the kitchen, and in much of the rest of the house, is of old square Cuban clay tiles and newer Miami-made diamond-shaped tiles. Other tiles, ceramic ones in shades of blue and green, also appear on the wall and countertop above a long cabinet where long glass shelves hold numerous bar glasses without obscuring the design of the tile.

Tall brass candlesticks and a bowl of fresh flowers grace the bare table which becomes the center of activity on Saturday afternoons when Lilly, her husband Enrique Rousseau and their friends return from their regular Saturday morning boating excursion on the Rousseau's cabin cruiser, the *Lilly II*.

"There are usually about 15 or 20 people for lunch on Saturday and Sunday. We spend the morning on the boat and come back for lunch. We bolt our black beans and rice so the Cubans can get to the gin rummy table."

Sandwiched between lunch and cards, on nice afternoons, is a lazy hour by the pool, which is a serene blue with giant painted flowers and butterflies drifting across the bottom. In addition to more conventional poolside furniture is an antique cabana chair with two seats, each with its own pull-out footrest.

The weekend gin rummy games usually take place in the room that was intended to be a dining room, but failed because everyone stayed in the kitchen. And Lilly isn't the type to call it a dining room if it really isn't a dining room, so she just says "you know, *that room*" to refer to it.

That room, on the north side of the house, has a garden-like atmosphere with bushy green palms and bowls of fresh flowers placed casually about. Large expanses of glass in the north and west walls give a view of wide stretches of lawn and beyond



that, Lake Worth. The room is centered with the would-be dining table and colorful glazed tile underfoot contributes to the casual feeling.

The real star of the room however is an ornately carved Victorian chariot which Lilly thinks is of Italian origin. Cushions in the chariot, a one-seater model which features a semi-reclining position, are covered in bright Lilly prints. The chariot is a favorite snoozing place of the dogs.

"My mother (Mrs. Odgen Phipps) found it in the bowels of New York somewhere," says Lilly. "She couldn't use it so she gave it to me.

"I think it needs a horse in front

of it," she says as an afterthought.

Just as the chariot provides a secluded spot for the household dogs, a wood-paneled library in the center of the home furnishes a snug area for people.

"I do like to have one little cozy room where we can get away from the sun and the openness," says Lilly.

The library, furnished in warm tones of orange and deep red, with built-in bookcases housing walls of well-thumbed books, fills the bill. A corner fireplace makes it a perfect spot for curling up on rainy evenings to read a Victorian novel.

Scattered through the house and

Conventional poolside furniture contrasts with old cabana chair. Bottom photo, a Mexican headboard is used to frame the pillow-covered sofa.



concentrated in the library are photographs of Lilly's children — Peter, 19, Minnie, 18, and Liza, 17. They are the children of Lilly's 16-year marriage to Peter Pulitzer, grandson of the newspaper tycoon Joseph Pulitzer. Lilly and Peter Pulitzer bought the rambling home about 17 years ago.

The house, Lilly says, is "about 60 or 70 years old."

"I don't really know how old it is, so every time I'm asked I give a different answer. But I think (Paris) Singer lived in it, and he might have built it."

(Continued on page 60)





The Colemans' pool and terrace are a focal point of leisurely life at Porto Ercole.

Above Cloud Nine - A Summer House



Decor of the George Colemans' house on the Italian coast is gay, breezy and bright as befits the simple outdoor life of the resort.



A bedroom with interesting rugs on cool, light floors is done in attractive yet functional manner. Simplicity is keynote throughout.

Photos by Elisabetta Foscari Cortes

Several years ago Dawn and George Coleman of Palm Beach and Miami, Okla., built a house in Porto Ercole, Italy in the Pellicano, which is a small hotel villa with a sprinkling of cottages and three other private homes. On this beautiful stretch of the coastline the Coleman terrace overlooks the bay with a super view of the Tyrrhenian Sea. At nearby Punto Ala's fine golf course George Coleman and his friend Prince Bernhard of the Netherlands often play a round together. The Colemans are among interesting company — the other three houses at Pellicano belong respectively to the Maharani of Cooch-Behar, John Mills of London, and William Wise of New York.





The 18th century gouaches of Angkor Wat set color mood for the living room, opposite, of the home, above, of Mr. and Mrs. Ben D. Kelts, designed by John Lloyd Wright. Foyer, above, left, features massive chandelier, Thai drum. Living room view, right, shows temple art objects, stained glass, Roman window shades in a Cardin print.

Luxurious Rancho Santa Fe

Rancho Santa Fe, about 25 miles north of San Diego, is the home of 3,500 persons who live in 6,500 secluded acres of Southern California countryside.

The Rancho Santa Fe came into being in 1906 when the Santa Fe Railroad purchased the historic Osuna and San Dieguito ranches to use for experimental planting of eucalyptus trees from Australia. The railroad's interest in the fast growing trees was due to their need for more rail ties to use in their expanding company.

By BERNICE PONS

In 1927 a private non-profit corporation bought and divided the land, which is now administered by directors of the Rancho Santa Fe Association. The group, composed of Rancho residents, exerts strict architectural control over the area. Conspicuous by its absence is the hint of a "real estate development."

One of the most imposing rural estates in the unincorporated community is *Brickwood*, the home of Mr. and Mrs. Ben D. Kelts, whose company, Chandler Leasing, merged with

Pepsi Cola in 1967. Kelts' present business is Omnilease.

The estate was so named by its architect, John Lloyd Wright, son of Frank Lloyd Wright, because of his abundant use of the two materials.

Wright designed the home, set in 13 rolling acres, for the Renwick Thompsons Jr. It was under construction for more than two years and was purchased by the Keltsees shortly after completion.

The design of the entrance gate to *Brickwood* provides the first glimpse

Photos by Max Eckert



Special event table setting with jade elephant, Tiffany palm candle holders and a fantasy master bath with mirrored ceiling follow Thailand color theme prevalent in Kelt house. Note the blue Venetian glass flowers among blooms at steps leading to the swimming pool, above right. The custom tiled Jacuzzi pool below is part of tennis pavilion, opposite, used year round.

of the John Lloyd Wright architecture. The strong columnar look of the supporting brick pillar illustrates the solidity of design of the entire estate.

A Veronese marble statue of a gazelle, flanked by rare Japanese coral trees, stands by the entrance to the home. The statue, from Florence, is *Brickwood's* "signature" — Tiffany's in New York made a hand die of the gazelle statue which appears engraved on all *Brickwood* stationery.

One of the appeals of *Brickwood* is

its natural setting. Kelts, his wife and two young sons were attracted by Rancho Santa Fe's crystal clear air, plentiful sun and vistas of trees.

Another appeal is the size of the rooms.

"We have coziness with dimension," comments Beverly Kelts, who as the former Beverly Sears practiced in her father's law firm, Sears and Streit, in Chicago. Her father, Barnaby F. Sears, is one of the midwest's most prominent attorneys.

Mrs. Kelts was familiar with architect Frank Lloyd Wright's work in Arizona where she visited *Taliesin West*. When she first saw *Brickwood*, she immediately felt a rapport with the house but knew it would have to be "stripped" and then added to in order to reflect the Kelts' lifestyle.

Beverly Kelts' style includes collecting Art Deco vases and compacts. Another recent acquisition is a banana yellow *Excalibur*.

(Continued on page 59)



Another High Rise: The Souffle

Story and photo by ROSA TUSA

For poetry at the table, there are few dishes that can equal a perfectly prepared and served souffle. You don't need a course at the Cordon Bleu to make a souffle. Any cook, even a novice, can accomplish the dish successfully.

The high puffed and handsome creation called souffle gets its name from the French verb *souffler*. It means to blow up, to puff, to recover the breath, and many an apprehensive cook has held hers while a souffle cooked.

It's all rather puzzling, for after all, even the most awe-inspiring of souffles is nothing more than a simple mixture of flour, butter, milk and eggs to which has been added cheese, vegetables, fowl, fish, meat, fruit, flavorings or liqueurs. The charm of a souffle is that it can be first course, main dish or dessert.

Naturally, there are certain rules one must follow in putting a souffle together. But these are easy, everyday techniques one should master for preparing many other dishes.

When Princess Evangeline Zalstem-Zalessky invited me to luncheon at her Palm Beach home to sample a favorite souffle prepared by the cook, Maria Teresa Garay, I was delighted. The Princess sets a charming table. Her style is bright, easy and original.

The souffle, a tender puffy marvel featuring grated raw carrots that lost none of their crunch in the baking, was a healthful concoction. The statuesque Madame Zalstem-Zalessky, who is in her 70s, embraced the health foods habit long before natural foods and good nutrition enjoyed widespread popularity. She quietly spreads the gospel at her own table.

Luncheon began with a celery soup which Maria prepared with a light chicken broth base. Then followed a colorful salad of fresh greens, avocado and vegetables. To accompany this was the hostess' special salad dressing.

Maria brought in the souffle — light, puffy and brown, served on a silver platter with all the pomp and pride that a good souffle deserves. Later, with my hostess' permission, I obtained the recipe from the cook. A native of Colombia, South America, Maria has been in charge of the Zalstem-Zalessky kitchen for 11 years. She was previously with the French Embassy in New York.

I had another memorable souffle at Sotogrande, a golf resort colony on

Spain's Costa del Sol. In the clubhouse restaurant, executive chef Rene Boneil invited me to observe as he prepared his famous Monte Carlo souffle. Boneil, during his long career, has practiced his art for such distinguished gourmets as Sir Winston Churchill, Ali Khan and Prince Louis of Monaco. The rich cheese souffle, a favorite of Prince Louis, has been enjoyed by the rich, famous and titled who golf and dine at the club. Boneil slips poached eggs into the souffle just before serving.

Boneil offered some helpful hints for success with main-dish souffles:

Be sure that your Bechamel sauce is perfectly smooth. Constant stirring over low heat prevents lumps.

Cool sauce before adding egg yolks, otherwise they will curdle. Beating the egg whites is the most critical part of souffle preparation. The whites should be beaten until stiff but not dry. If they are beaten too much they will flake off or break into chunks. This would result in inadequate blending of all ingredients.

Beat whites at room temperature to get the greatest volume. Use a wire whisk or rotary hand beater for best results. Be sure there is no speck of yolk in the whites. Use a wooden spoon or rubber spatula for folding. Egg whites may be folded into sauce all at one time, or some of the whites may be stirred into the sauce to lighten it before the balance of the whites is folded in gently.

Baking temperature is important. If the oven is too hot, the souffle will be browned on the top and undercooked inside. So cook for a longer time at slow or moderate temperature (325 to 375 degrees).

A souffle should be served immediately, but if you must hold it, turn off the oven and don't open the door. It will dry some but should not collapse for 10 or 15 minutes. Souffles baked in hot water usually hold up longer than those baked with dry heat.

MARIA'S RAW CARROT SOUFFLE

6 tbs. butter or margarine	1½ c. finely grated raw carrots, juice squeezed out
7 tbs. flour	
1½ c. hot milk	4 or 5 egg yolks, beaten
(use part carrot juice, if desired)	6 egg whites
1 tbs. flour	1 tsp. salt

Grease a one and one-half quart souffle dish very lightly with butter. Set in shallow pan containing one inch hot water in 325 degree oven.

Melt the butter or margarine in



Madame Zalstem-Zalessky of Palm Beach is served carrot soufflé, a specialty of her cook Maria Teresa Garay.

saucepan over low heat. Blend in the seven tablespoons flour and cook, stirring constantly for a couple of minutes. Remove from heat and gradually add hot milk or milk and carrot juice, stirring constantly until the sauce is thick and smooth. Remove from heat and cool for about five minutes. Blend one tablespoon flour with the grated carrots and stir this into the beaten egg yolks. Add this egg yolk mixture slowly to the cooled sauce, stirring constantly. Beat egg whites and salt until stiff but not dry. Fold a little of the carrot mixture into the beaten egg whites, gently but thoroughly. Keep adding a small amount of the mixture at a time, folding as you do so. Pour into heated soufflé dish set in pan containing the hot water. Bake in 325 degree oven for 70 minutes. Serves four to six.

MONTE CARLO SOUFFLE

½ c. butter	½ c. parmesan cheese
¼ c. flour	6 egg whites, beaten
1¾ c. hot milk	4 poached eggs
½ tsp. salt	4 thin slices gruyere
½ c. grated gruyere cheese	cheese (triangles)

Have ready a one and one-half quart soufflé dish, buttered and sprinkled with a little grated parmesan. Melt butter in a saucepan over low heat. Blend in flour and cook about three minutes without browning. Remove from heat. Slowly stir in hot milk to make a smooth sauce. Cook, stirring constantly with a whisk or wooden spoon until sauce thickens. Add one-half cup gruyere and one-half cup parmesan and stir until melted and very smooth. Remove from heat and cool slightly. Add mixture slowly to beaten egg yolks, stirring briskly.

Beat the egg whites with one-half teaspoon salt. "This removes the grease from the whites," Boneil said. Fold the stiffly beaten whites gently but thoroughly into the egg yolk and cheese mixture. Pour into the prepared soufflé dish.

Place the thin triangle slices of gruyere cheese in four corners of the mixture to mark where you will later place the poached eggs. Bake in a 350 degree oven for 30 to 40 minutes or until the soufflé is puffed and golden brown on top. Lower the heat to 250 and prepare the poached eggs. Drain eggs on a cloth and trim if needed. Remove the soufflé from the oven and quickly lift the top in four places to insert the poached eggs. Serve at once, scooping it out so that each per-

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son receives a poached egg with the soufflé.

SWEETBREAD SOUFFLE

This soufflé is unusual and elegant luncheon or supper fare.

2 pairs calf's sweetbreads	½ tsp. white pepper
1½ qts. boiling water	1¼ c. hot light cream or milk or half and half
1 tbs. lemon juice	¼ c. dry white wine
¼ tsp. salt	4 egg yolks, well beaten
¼ c. butter or margarine	5 egg whites, beaten stiff but not dry
¼ c. flour	
1 tsp. salt	

Dust a buttered one and one-half quart soufflé dish very finely with

*'... carrots lost none
of their crunch ...'*

ground almonds. Soak sweetbreads in cold water to cover for one hour. Drain. Combine boiling water, lemon juice, and one-fourth teaspoon salt. Add sweetbreads and simmer gently for 15 minutes. Drain sweetbreads and place into cold water with some ice for about 10 minutes. Remove and carefully remove membranes and tubes. Cut the sweetbreads into tiny pieces and set aside.

Melt butter or margarine in saucepan over low heat. Blend in flour, one teaspoon salt, and white pepper. Cook for two minutes, stirring, so it does not brown. Remove from heat and gradually add hot light cream or milk, stirring constantly to a smooth sauce. Cook over medium heat until sauce thickens. Add wine and remove from heat. Let sauce cool 10 to 15 minutes. Slowly add beaten egg yolks, stirring briskly. Stir in sweetbreads. Fold in beaten egg whites gently but thoroughly. Pour into the prepared soufflé dish and bake in 350 oven for about 40 minutes. Serves four or five.

EASY OYSTER SOUFFLE

1 pint oysters	3 beaten egg yolks
3 tbs. butter	salt and pepper
3 tbs. flour	pinch of nutmeg
1 c. milk	3 stiffly beaten egg whites

Drain and chop oysters. Melt butter over low heat and blend in flour. Add milk and cook, stirring constantly, until smooth and thickened. Remove from heat. When cooled a little, stir in the beaten egg yolks and the chopped oysters with salt and pepper to taste and a pinch of nutmeg. Beat the egg whites until stiff but not dry,



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and fold carefully but thoroughly into the oyster mixture. Pour into a buttered casserole and bake 30 minutes or until browned at 400 degrees. Serves four for brunch or as a first course for dinner.

GALLATIN'S LETTUCE SOUFFLE

Lettuce is so expensive these days we don't want to waste the tougher, dark green outer leaves which are often discarded. So here is a new recipe from Gallatin's Restaurant, nestled in the town of Monterey, California.

Mrs. Gallatin Powers, who operates the restaurant, was educated in France, and is an expert with the Souffle de Cuisine. The lettuce souffle is a specialty of the restaurant.

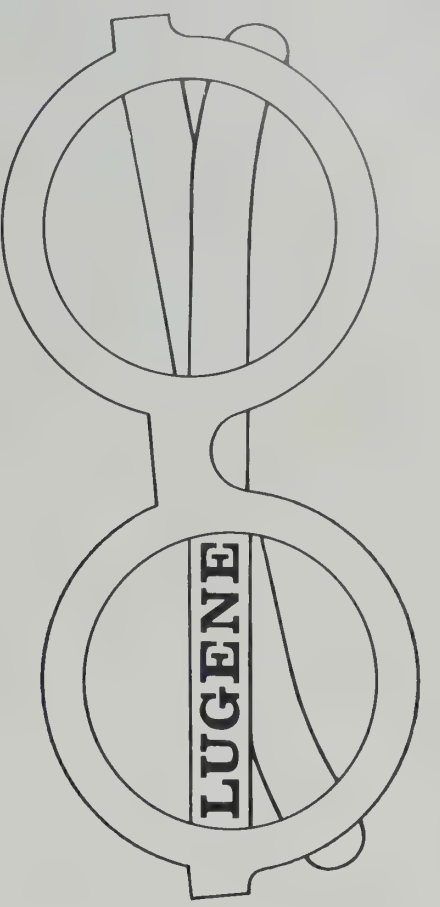
1 qt. shredded iceberg lettuce (include outer leaves)	1/2 tsp. salt
1 tsp. onion salt	1/8 tsp. pepper
4 tbs. butter or margarine	4 eggs, separated
3 tbs. flour	1 c. shredded American cheese
1 c. scalded milk or half and half	1/4 tsp. cream of tartar
1 tsp. Worcestershire sauce	pinch of salt
	1 to 2 tbs. grated parmesan cheese
	buttered crumbs or grated cheese

Preheat oven to 400 degrees. Steam lettuce or cook, covered, in

very little water until tender. Cool. Drain well. Chop very fine or puree. Melt one tablespoon butter; add lettuce and onion salt; cook and stir over medium heat to evaporate liquid; set aside.

Melt remaining three tablespoons butter; blend in flour; blend in milk, Worcestershire, salt and pepper. Cook and stir over medium heat until thickened, about one minute. Beat in egg yolks, one at a time. Blend in American cheese; stir in lettuce. Preparation to this stage may be done ahead, mixture refrigerated and rewarmed (lukewarm, not too hot) and completed with the following steps:

Beat egg whites (add an extra white, if desired), until foamy; add cream of tartar and salt and beat until stiff but not dry. Stir about one-fourth into lettuce mixture; fold in remaining whites carefully but thoroughly. Heavily butter bottom and sides of a six-cup mold and sprinkle with parmesan cheese. Pour in mixture; sprinkle with buttered crumbs or cheese. Place in middle of oven; reduce heat to 375 degrees. Bake 25 to 30 minutes and do not peek for at least first 20 minutes. Serves four. □



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to all our Clients who will be wintering on the glorious Gold Coast again this season; and also to all Palm Beach Life browsers whom we have not yet had the pleasure of meeting. We've been very busy while you've been away. My associate, Julie Mabry, has been concentrating her Interior Decor talents on the store. It is much larger now, and she has created a delightful patio complete with a merrily playing fountain where you can rest awhile. I've been home to England on a very successful buying trip. We have some beautiful pieces to show you including bronzes; clocks; Orientals and Victorian Collectibles, as well as a wide range of furniture. We do so hope you will stop by to see us. We open Monday thru Saturday at 10 am - 5 pm. Sincerely yours

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Mrs. Ted Law, chairman Natasha Rawson, Ted Law and Alexandra Danilova at Russian Ball.

TEXAS

(Continued from page 15)

and he is involved in the Heart Institute with Dr. Denton Cooley.

Socialite-painter Natasha Rawson, leader of Houston's international set, sold her River Oaks house and moved into the Main 2016 where she has a studio within her stunning "Parisienne" apartment on the 19th floor. She has a north light for painting and a view of the downtown skyline from her balcony.

"Fresh flowers in the lobby, white-gloved doormen and a private club with French cuisine create a charming old world ambiance," the artist tells friends.

Natasha has given up most of her organizational work to paint portraits, but she is still dedicated to the Ballet Foundation and was chairman of the Imperial Russian Ballet Ball where brilliant and beautifully attired Czars and Czarinas mingled with the "masses" at Houston's new Hyatt Regency's imperial ballroom. The event was a benefit for the Ballet Foundation which supports Houston's ballet company.

Natasha Rawson wore, along with an antique tiara, her grandmother's pearl-trimmed Boyar gown. Shanghai-born Natasha's Russian parents were descendants of titled forebears.

Three former Ballet Russe de Monte Carlo stars, Alexandra Danilova (prima ballerina assoluta), Leon Danielian (Director of American Ballet Theatre School in New York) and Nathalie Krassovska, as guest of honor, created a thrilling occasion for members of the Houston Ballet Company whose performance during the ball was enthusiastically applauded by the noted trio.

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LUXURIOUS RANCHO SANTA FE

(Continued from page 52)

The transformation was achieved with the professional design assistance of Cuilly Burdett, A.I.D., Acc. *Brickwood* was two more years in the adapting after the Keltses acquired it.

The 27-foot ceiling drawing room was lightened from brown to turquoise, a color that complements Mrs. Kelts' Titian hair and dark eyes. Accent colors were inspired by the 18th century gouaches of scenes of Angkor Wat that hang on either side of the drawing room walls. Stained glass windows embody the Thailand color theme used throughout the drawing room, dining room and entry hall. The massive tree-of-life above the mantle, the architectural design of Wright, has been brightened with semi-precious jewels in the style of Thai temples.

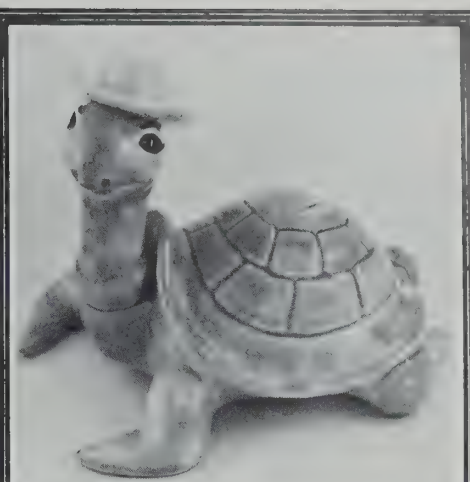
The colorful vibrant dining room restates the Thai colors. The dining table has a top of crystalline marble with an inset border of Sienna marble, designed by Burdett. The glass bases that support the table top give the illusion of a floating table. Each of the Chippendale-styled armchairs

for dining is topped with a tiny gilt pagoda.

The Val St. Lambert bowl which graces the center of the table is a masterpiece of design. For every 10 that are attempted, only one survives in the making. Its light refractions give the table a shimmering look. Wendelighting is used to frame the top of the table and also to illuminate the objets d'art on the baker's rack. Custom-screened panels close off the dining area from the drawing room.

The architectural firm of Jones and Hom designed and added the house-size tennis pavilion. The joining of the old architecture with the new pavilion is accomplished through the use of vine-covered pergolas. Here, there is a large inside dining area, a fabric-draped bedroom alcove, a sauna, a whirlpool bath with water cascading over a textured wall and a complete exercise room. It is all bright red, white and blue, including a gaily painted upright piano.

Mrs. Kelts takes pride in a home that functions well. Each guest area is provided with perfumes, cosmetics, monogrammed robes and an abundance of fresh flowers. □



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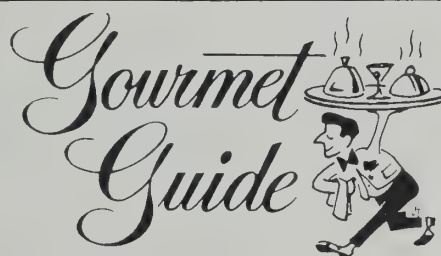
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The Rousseau dining room-cum-game room has huge uncurtained windows, fine tiled floor.

AT LILLY'S

(Continued from page 47)

The house has been built on to about four times since the Pulitzers bought it and virtually everything about it has changed.

"It was a funny frame house with little porches all around, a typical old Florida house," she says. It originally had three stories, but a fire about six years ago destroyed the top floor "and we never rebuilt it — it was just too damn tricky."

So the built and rebuilt house on the lake evolved into a marvelously liveable home where the entertaining, according to Lilly, is "frightfully casual," but friends always feel welcome.

"Even during the week, I don't know if there will be two or eight for dinner, so we always cook for 10. We never know who's going to walk through the door — people seem to feel at home here."

Is it the perfect house?

"If I were going to build a new house, it might be smaller and even more informal, but the character would stay the same," comments Lilly.

"Or maybe I'd build separate little houses — one for sleeping, one for eating, one for the pool — and connect them all with a walkway."

But until something much better comes along, it will remain as a marvelous place for Lilly, her family and friends to come home to. And for Lilly, who travels to her factory in Miami about three times a week ("I spend my life on the turnpike dodging summer lightning storms"), that is very important. □

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(Continued from page 10)

Meadow Central Park, Clove Lakes Park on Staten Island, Brooklyn's Prospect Park, Queen's Crocheron and Cunningham Parks, and the Van Cortlandt and Botanical Garden parks in the Bronx.

Metropolitan Opera-lovers who missed this melodic summer-tide can take heart on Oct. 18 with the American premiere of Benjamin Britten's *Death in Venice* that will be conducted by Rafael Kubelik. Britten's latest work is based on Thomas Mann's novella.

Names and notable anniversaries have marked Manhattan on every side. Attending the anniversary gala of El Morocco were David Jones, Mrs. R. Thornton Wilson Jr., Bill Blass, and so many more. Pierre Boulez and the New York Philharmonic played up a storm for the first "rug" concert when seats were removed from the main floor of Philharmonic Hall, and the audience "sprawled." On that scene was composer Dmitri Shostakovich, plus a capacity crowd that happily camped.

Across town, the crowds toasted Ben Grauer's 40 years as commentator on N.B.C. with celebration in Rockefeller Plaza's famed Rainbow Grill, while the Waldorf's new season in the just-opened Empire Room brought Joey Heatherton. And amazing Lili Kraus plays her divine brand of Mozart at the Metropolitan Museum of Art on Oct. 13, a bold and brilliant evening ahead. While Julius Rudel's New York City Opera Company premieres a new production of Delius' *A Village Romeo and Juliet* this month, and October premieres will be Donizetti's *Anna Bolena* plus Richard Strauss' marvelous *Ariadne Auf Naxos*. □

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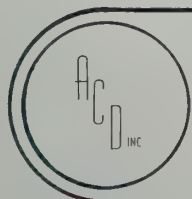
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VILLAS FOR RENT

(Continued from page 21)

Choosing a vacation villa abroad isn't easy, especially if one plans to make it his home for several weeks or months. Selection can spell misery or miracle, and Claire Packman really does have a magic formula in a very limited field. Of course one can do it alone, with letters, phone calls, agents, and a lot of luck.

Claire's "At Home Abroad" leaves nothing to chance or goodwill plus extemporizing. She personally inspects and photographs (inside and out) every property offered. Her custom service starts when she checks the beaches, medical facilities, golf and tennis for adults, as well as children's entertainment and recreation. Claire probes marketing and shopping, laundry service and pool maintenance — in short, all those hidden corners that might make a house a horror, even for a few weeks.

Claire Packman isn't alone in this dedicated endeavor, since her office staff also includes Jean Wollan, and Robert Teuscher, plus a remarkable photo and documentation library that assures three-dimensional reality to every vacation site. If your dream isn't quite in focus upon arrival in the office, the extensive photographs, maps and descriptive material will stimulate the heart, and set the mind at ease.

At Home Abroad is a very custom service that requires an interview, sometimes several, with the family. Service can be marvelously personalized so that the family arrives at an airport in Marseille or Nice, Toulouse or Lyon, takes a reserved rental car, and arrives at a staffed home complete with linens, favorite foods in the refrigerator, chosen wines in the cellar, perhaps flowers on the table, and a travel guide handy.

The key objective is to match home to the family. One bit of intelligence long known to the French, but overlooked by some Americans is that the Basque Coast of France includes some of the world's finest beaches. St. Jean de Luz has exceptional charm, and one of Claire Packman's 30 villas is owned by a local vintner, which should make almost any seaside vacation a vintage year!

On the Riviera at Frejus, one of the truly great homes is a marble palace with splendid views of the sea plus eight bedrooms and seven baths. Magnificent gardens surround

*'... it's a marvelous way to
have house guests abroad ...'*

the 40-foot pool, St. Tropez is about 25 miles away, and the resident staff, M. and Mme. Fauchier, make a stay completely carefree. What a unique spot to hold a rendezvous for a charity committee, or for relaxed reciprocation to kind hosts?

Another fabulous spot, easy to call home, is a superb four-bedroom villa at Mougins surrounded by palms, oleander and cypress-filled gardens. The home is three stories topped by an elegant living room with piano, fireplace and dining area seating six comfortably.

Cannes is 20 minutes away, the celebrated two-star Moulin de Mougins restaurant is nearby, and the fortified village also boasts a 6,182-yard par 72 golf course.

More modest but most delightful in Grasse is another villa-home to accommodate eight in four bedrooms and two baths. A shaded outdoor dining area is most inviting, and the 30-foot pool will be popular with youngsters who



Claire Packman of At Home Abroad, Inc. at marble chateau 23 miles from Cannes. It has eight bedrooms, pool, a resident staff of two.

can be lodged, if desired, in a third floor children's room. The villa offers exceptional privacy and tranquility, but is only about 25 minutes drive to Cannes and other Riviera centers.

Claire Packman's At Home Abroad literally offers an embarrassment of riches to choose from, because the watchword of this agent is flexibility and personal tailoring to the travelers' needs. While some villas may seem less than thrift-packages, rents do cover a broad range. Further savings stem from rentals in "shoulder seasons" — the mountains in spring-summer, the shore in fall or winter.

Elegant villa rentals become particularly thrifty and are especially sought by families, or relatives traveling together. Often, two couples who share interests like to create their own vacation world apart, which is ideal through living together in a large house, and going off on independent sightseeing and sports.

The posh villa-life can range a great deal in cost. It may be as little as \$100 per week for four, while maximum costs per month in Europe in high-season may reach \$15,000 for a castle that can be home for a legion! Generally, in Europe the price tag averages about \$1,400 per month in high season.

In the Caribbean, rentals are half-price in the summer at about \$300 per week, which is a nice change of pace and scene for nearby Palm Beachers and Floridians. In Acapulco, homebase for most of Claire's Mexican villas, rents are as much as \$400 per day and always include full maid service, as is the case in the Caribbean, too.

Rounding out the technical side that clears the way for a carefree villa vacation, travelers making initial plans should keep in mind that At Home Abroad requires a minimum 10-day stay in the Caribbean, while Europe is two weeks, or by the month for no more than two or three months maximum. A \$20 interview fee starts practical dream-world planning, and the fee is applicable to the rental. Confirmed space requires 50 percent down, and the balance six weeks before arrival in Europe, and four weeks before debarking in the Caribbean.

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ANTIQUES AT HOME IN THE TROPICS

(Continued from page 43)

The interior of the home is English colonial with gentle early Americana and a touch of tropical whimsy. The living room reveals a number of handsome 18th century English antiques — among them a massive Chippendale breakfront, two Adam mirrors, several small tables and candlestands and a marble 18th century English fireplace facade with veins of coral marble which reflect the coral tones throughout the room.

"In this room I wanted all shades of coral starting with the palest and working through to the deeper colors," Mrs. LaRoche said.

A friend knew what she was looking for and "one day I got a call — 'I've found your fireplace.' This is it."

Above the fireplace is a delicate portrait by Thomas Sully of one of Mrs. LaRoche's ancestors. It was painted in 1826 when the 18-year-old girl was making her debut in London.

"Many people have paintings of their ancestors when they were old," Mrs. LaRoche commented. "It's very pleasant to have a family portrait of one who is young and pretty."

The corals of the living room blend into the terra cotta tiles and cool oranges that are found in the loggia, a casual room dotted with mementos and awards. A small framed photograph shows LaRoche shaking hands with former president John Kennedy. A silver cigarette box declares its engraved appreciation for LaRoche's work as president of the National Football Foundation and Hall of Fame. Jean de Botton paintings brighten the white north wall.

The south wall is an expanse of glass overlooking Lake Worth, a blue swimming pool surrounded by slabs of coral rock and a patio of oversized coral rock squares outlined in thick tufts of grass and shaded by a massive tree.

The loggia gives access to the dining room which stars another family heirloom — a large crystal chandelier which formerly belonged to Mrs. LaRoche's mother. When it was delivered from the LaRoches' Connecticut home, Mrs. LaRoche discovered it had come apart in shipping. A skilled worker was hired to reassemble it.

The clear green trim of the crisp white dining room is echoed nearby in



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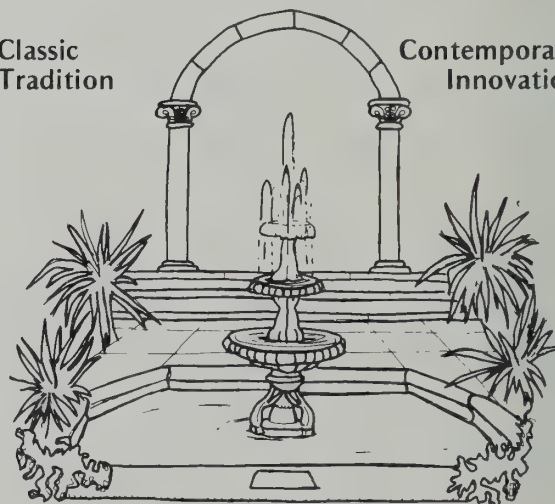
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Sir Oliver and Lady Simmonds have recently sold their house at Lyford Cay, Bahamas.



Beautiful doorway detail of the Simmonds house.



Marron looks onto atrium with one of owner's sculptures.



Fans, beamed ceiling add to island aura of Walter Thayers' Bahama home.

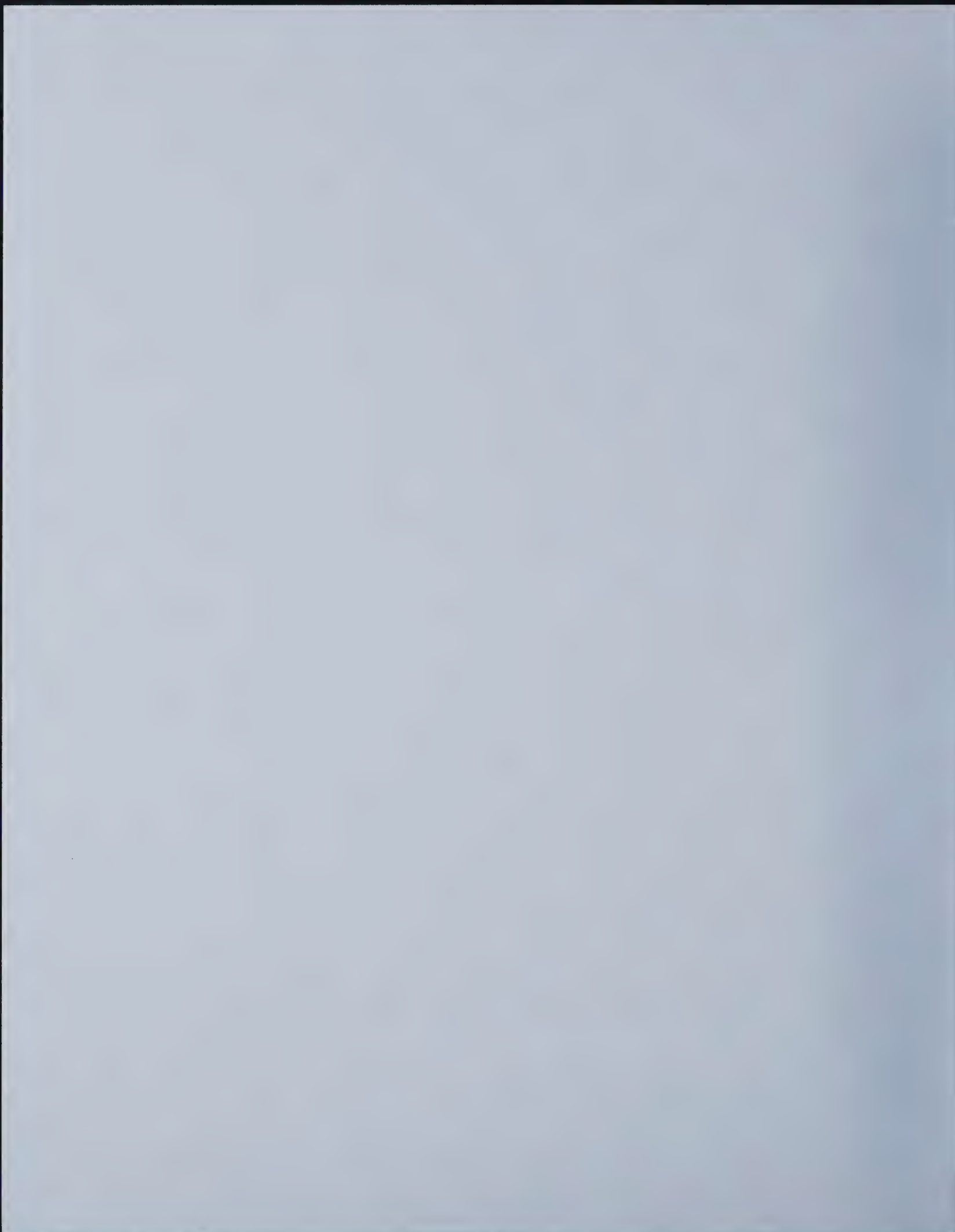
kept expanding here and there, picking up space in the adjacent buildings as it came along," he says.

Their house is really a rambling series of rooms that somehow seem to connect and enable Jane and John to give some of the most elegant, yet unostentatious, dinner parties in town.

ways been an active, outdoors type man. While getting his schooling at Columbia University, he also worked during summers in the building business, serving as apprentice in various trades. Today, he is more apt to be found climbing about and inspecting the progress of his buildings than iso-

over the final stages of one of his newest creations, the Hans Fische house on South Ocean Boulevard, he explained to a perplexed carpenter exactly how and where to attach the hinges on the giant oak front door.

The building contractor, Robert Gottfried, with whom he has worked for many years and who, like Volk-





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JOHN VOLK, ARCHITECT

(Continued from page 31)

town, walks along with him on his tour of inspection.

With pride, Volk points out how the pool, instead of being a standard rectangular shape, fans out to fit the lines and wings of the house. "It blends better this way," he says.

"How do you like the light green color for the roofs?" he asks. "That's something new. I got tired of white roofs. I think it fits nicely into the area."

John Volk insists that people want quality homes and he believes more will be built here as the large estates are divided up into smaller lots.

He is not unaware of the current trends in family living. "Yes, the family is coming back. I like to design seating areas in the kitchen. Naturally, I firmly believe in labor-saving devices and strive to make my homes maintenance-free. There still will be important houses built here," he says, in defiance of those who say the day of the big house is over. (Under present town ordinances no more than 35 per cent of a lot can be covered by

buildings and the height is strictly limited.)

One of the most important, imposing and controversial of his recent houses is the "round house" built for James Akston (see page 32). John Volk himself says, "This residence should be referred to as a sculpture. Every wall, section and the roof are in motion. There is no static begin-

*' . . . roof weighs
70 tons and opens
in four minutes'*

ning or end. It flows. I hope it represents a trend to come."

The hand of John Volk is writ large over Palm Beach, not only in its homes but also in its clubs and public buildings. Traditional, modern or eclectic his personal imprint is on them all.

He rebuilt and redesigned the Bath and Tennis Club after the 1944 hurricane, the new Beach Club, the

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a dramatic circular stairway with spiraling vibrant green carpeting. At the head of the stairs is an amusing touch — beside a long built-in bookcase sits a chair — an upholstered child's chair in the style of Louis XVI.

The master bedroom is furnished in pastel pinks and is the home of a handsome early 18th century walnut secretary desk built in the reign of Queen Anne. "That's where I do all my work," comments Mrs. LaRoche.

*'... you will
end up hating it'*

On the wall opposite the bed is a Raoul Dufy watercolor of Venice.

"We've been in Venice and loved it," said Mrs. LaRoche. "Now we can wake up and there it is."

The upstairs west wing includes LaRoche's office and library. It is here that LaRoche, whose most recent business was LaRoche, McCaffrey and McCall advertising, conducts his work for the National Football Foundation and Hall of Fame — he's

a former president and has received the organization's gold medal.

A stocky stuffed leather bulldog guarding the office door reminds one of LaRoche's close ties to Yale University. After graduating from Exeter in 1915, LaRoche played football for Yale until his graduation in 1918. He later returned to Yale as a football coach.

Mementos, such as photographs depicting LaRoche in another favorite pursuit — serving as master of foxhounds in Virginia's Fairfield County Hunt Club — were shipped to the new home, but others — bulky pieces of furniture — had to be left behind to be auctioned in New York this fall.

"There were several pieces I just hated to leave," Mrs. LaRoche said. "But they were just too big and heavy for this climate. They just don't fit down here. And if you begin to drag furniture around, you will end up hating it."

The LaRoches' new home is an interesting combination of furniture from former homes, remembrances of their travels and tokens of their interests. It all adds up to a gracious and pleasant place. □



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(Continued from page 36)

An elevator is housed in the lower marble foyer, opposite a white Carra-ra mother and child sculpture by Boris Lovet-Lorski. The wide sweep of stairway leads to a midway landing where it branches to the upper level. The landing is faced by a great (lightly curtained) expanse of glass looking over the front "sculpture garden" and fountain. Two of these, tall abstract sculptures, are motor-driven kinetics, the fountain is malachite colored tile.

The walls of the stair, from the landing upward become rhythmic serpentine curves of chrome steel, a difficult and expensive installation. It would have been simpler to make these walls straighter, but Zuita Akston was adamant on this point. Their polished surfaces refract the light and mirror the great shower of glass links depending from the ceiling. The 1,800 hollow links are loosely hung together to form a shimmering chain mail. Now a sort of chandelier, they may be lifted apart and reformed at the owner's whim. Beneath this is an abstract glass sculpture, *The Three Mus-es*, designed by Vistosi of Venice.

Glass in many forms is of great interest to the Akstons. Vying with the view at the far end of the drawing room a kinetic circle is sectioned into pale pinks and lavenders which move slowly clockwise in varying widths, round and round. It stands on a pedestal in front of the glass wall overlooking the pool.

Pedestals and bases for sculptures throughout the house were designed by James Akston for each specific piece so that they become a unit with whatever they hold. He points these out with considerable pride.

The drawing room sweeps from the east side of the house to the Lake Worth end, its contoured "floating" ceiling lifting from 11 to 14 feet. The indirect lighting comes from around it. The long room is divided into several casual groupings of furniture, the curved walls hung with contemporary tapestries and paintings.

Lighting in the house runs from indirect to areas (notably the dining room) where a battery of silent switches stands ready to perform little cadenzas of varied lighting at the touch of a virtuoso hand.

A large and elegant powder room

features aubergine vinyl walls, a floor and shelves of patterned green onyx, Akston paintings and a Chagall lithograph. Modestly relegated to the nether region is a charming painting by Zuita Akston, oddly enough the only one of hers on view. "I gave up painting when we were married," she laughs, "one painter in the family is

*' . . . all sorts of
quirky spaces have
been utilized . . . '*

enough!" The Akstons have been married 11 years.

The remainder of this side of the house is given over to the one bedroom plus its entourage of lavish baths and dressing rooms. Akston refers to his wife's huge all-mirrored dressing room as a "walk-in closet." As he has a troublesome back he really uses the massage room, and even went so far as to paint and hang a "pretty" picture for the masseuse,

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who finds his usual work esoteric to say the least.

Bedroom furniture (drawers, dressing table, etc.) all made to fit, and attached to, the curving walls, is of soft viridian suede, the rug is light with a lighthearted pattern. In Mrs. Akston's bath facing the deep black marble tub is a big Olitsky painting, a great slash of color which she, says, "makes this room."

On the opposite side of the house are a circular library, spacious kitchens, pantry bar room and a circular breakfast room, the dining room facing Lake Worth.

Dominating one wall in the dining room is a unique glass and mirror picture (thought to be at least 100 years old) of the facade of a Venetian palace.

Akston has a thing about clocks — even the guest house facade sports a no-nonsense clock — and he notices at once if they are out of sync.

The elliptical pool, set in an expanse of Travertine marble, is four feet nine inches throughout, so as not to distort the colorful pattern designed from a painting by Clarence Carter. The gold, green and blue rays

of circles are made up of 28,000 glass mosaic tiles — very striking. When Zuita Akston produced the model, or *maquette*, of the pool to show us her husband said, "I've been looking all over for that . . . Where do you keep it?" "Why in the closet," she answered innocently, the joke being that the number of closets in the house is almost speculative. Due to the amorphous and circular shapes of the rooms, all sorts of quirky spaces, nooks and crannies have been utilized as storage. One flat little area holds only ties and belts — his.

Trees, plantings and greenery abound on the narrow property but there is practically no grass. The towering hedges were planted elsewhere two years in advance so they could attain the proper 20-foot height.

It may be reassuring to some to know this unusual residence is no relative of a flying carpet (according to John Volk the soaring roof is monolithic poured concrete, and it's not going anywhere) or an illustration from an *Arabian Nights* tale — it is a \$3 million "one bedroom" house in Palm Beach, the unequivocal statement of its owners. □

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JOHN VOLK, ARCHITECT

(Continued from page 31)

town, walks along with him on his tour of inspection.

With pride, Volk points out how the pool, instead of being a standard rectangular shape, fans out to fit the lines and wings of the house. "It blends better this way," he says.

"How do you like the light green color for the roofs?" he asks. "That's something new. I got tired of white roofs. I think it fits nicely into the area."

John Volk insists that people want quality homes and he believes more will be built here as the large estates are divided up into smaller lots.

He is not unaware of the current trends in family living. "Yes, the family is coming back. I like to design seating areas in the kitchen. Naturally, I firmly believe in labor-saving devices and strive to make my homes maintenance-free. There still will be important houses built here," he says, in defiance of those who say the day of the big house is over. (Under present town ordinances no more than 35 per cent of a lot can be covered by

buildings and the height is strictly limited.)

One of the most important, imposing and controversial of his recent houses is the "round house" built for James Akston (see page 32). John Volk himself says, "This residence should be referred to as a sculpture. Every wall, section and the roof are in motion. There is no static begin-

*'... roof weighs
70 tons and opens
in four minutes'*

ning or end. It flows. I hope it represents a trend to come."

The hand of John Volk is writ large over Palm Beach, not only in its homes but also in its clubs and public buildings. Traditional, modern or eclectic his personal imprint is on them all.

He rebuilt and redesigned the Bath and Tennis Club after the 1944 hurricane, the new Beach Club, the

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Golf Terrace and Orange Gardens of the renowned Everglades Club and also, in 1954, the sliding roof which replaced the famous, though leaky, Mizner tiles.

"That roof weighs 70 tons and opens in four minutes — the largest moving roof in one piece ever designed at that time. Quite an engineering feat," says Volk proudly, glancing around him as though the younger architects were nipping annoyingly at his heels.

John Volk's activities are not confined to Palm Beach. His buildings are to be found in Tallahassee, Hobe Sound, Miami, Gulfstream, the Bahamas and as far away as Illinois, Texas and Wyoming. Recently, he completed for George R. Wackenhut a 14th century castle in Coral Gables, replete with a pub and a Great Hall.

Floridians, young and old, have a special respect and affection for anyone in any profession who came to Florida in the boom times, survived the crash, lived through World War II and continued on, holding his own, triumphing along with the youngest and the best of the newcomers.

Since 1925, John Volk has done

just that in the architectural field. His landmark buildings include the original First National Bank in Palm Beach, the Paley Pavilion, the gallery and theatre of the Four Arts Society and the indisputably lovely Royal Poinciana Shopping Plaza and Theatre.

"John Phipps told me he wanted a plaza of shops that would look good 50 years from now," says Volk. This beautiful Regency plaza with its large openings and gracious spacious quality will last 50 years and still look beautiful — unless some enterprising, over-zealous promoters destroy what John Volk hath wrought — and vigilant Palm Beachers aren't about to let that happen.

It is not often that a young architect has many kind words to say about an older competitor. Yet Stephen Ginocchio, designer of the distinguished Winthrop House in Palm Beach, who was also born and brought up in this town, said recently, "The clearest testimony to the success of John Volk is the fact that when someone wants a large and impressive house with balance and style they turn to John Volk." □

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You and Your Sign

By James Laklan



VIRGO (Aug. 23-Sep. 22)

Virgo is associated with fastidiousness. Virgos appreciate fine detail, good service, excellent food and workmanship. Their taste is usually excellent. Incidentally, Lily Tomlin's impersonation of a lady of taste is a comic exaggeration of this quality. Miss Tomlin is a Virgo.

The Virgo's appreciation of excellence can, indeed, become fussiness. No detail quite suits them. They can become overly critical not only of others but of themselves, and when this happens they bring themselves to a virtual standstill. There are, of course, all manner of degrees in such matters, but it is a point to watch.

During this period there can be a number of legitimate opportunities for criticism. You may find yourself involved in or privy to something which you do not approve. Your honest opinion will serve all concerned best.



LIBRA (Sep. 23-Oct. 22)

The Libran balance, so often used in characterizing those of this sign, has another interesting facet. This is the ability to 'bounce' (to go up and down), and many Librans have bouncy personalities.

You can bounce back from troubles or difficulties (and may find yourself having to do so during this period). Your sense of humor can rescue a sticky situation (and will certainly come in handy during this period when you may be on the periphery of some in-fighting).

To divert attention from your real feelings you sometimes play the clown. A little clowning is a healthy thing. But used too constantly it becomes diminishing. You might try for other ways of covering sensitivity — or of hiding resentment.

There should be some pleasant times during this period, quite possibly some exciting ones. There can be a new interest in your life.



SCORPIO (Oct. 23-Nov. 22)

Scorpio is the sign of keen desires. There are few Scorpians who do

not have a hatful of things they would like (and this, no matter what may already be theirs).

Aspiration and the Scorpion nature go hand in hand. And because of the abilities with which Scorpians are endowed, they can (when they wish) usually achieve what they want to. When interested, they are not afraid of work. On the contrary, they relish it. Katharine Hepburn, incidentally, is a Scorpio.

During this period a good many Scorpion desires can be met. The aura is forward-looking. There will be opportunities for self-expression, for recognition and achievement. You could lose a major desire, however, through lack of diplomacy and tact (not always your strongest points). Or through too concentrated an attack — the overkill (as previously noted, Scorpio is, symbolically, the sign of death). You might recall some earlier advice: it is sometimes better to under- rather than over-whelm.



SAGITTARIUS (Nov. 23-Dec. 21)

Sagittarius is the sign of faith. Interesting to note that Margaret Mead, anthropologist and Sagittarian, has a current book called *Twentieth Century Faith*; Emily Dickinson, who had only a handful of her poems published during her pre-turn-of-the-century lifetime but who holds an eminent position among women poets, wrote *Faith Is a Fine Invention*. She was also a Sagittarian.

You of this sign are the true believers. Strangely enough, however, faith in yourself can be easily assailed. When you are on top, your confidence is apt to be highly self-supportive (very good!). But lack of appreciation, recognition, the feeling of not being valued can undermine this confidence disastrously.

Interestingly, adversity does not as a rule affect you in this way. Nor does direct attack.

A Hoffer saying has particular meaning for you of this sign: Our greatest weariness comes from work not done.



CAPRICORN (Dec. 22-Jan. 19)

Capricorn is the sign of gravity. Interestingly enough, Newton, a Capricorn, discovered the law of gravity.

You certainly have the ability to attract! In fact, if you make a small survey you will find that friends and acquaintances frequently feel pulled toward you, toward your ideas.

You may very well during this period be attracted to something which or someone who has a (perhaps tantalizing) potential risk. Not that this will deter you, but you might be forewarned. You might build in a few safeguards, perhaps emotional ones.

You may also be pulled in two directions over a decision which has to be made. The plain truth is that you can't have it both ways. Don't miss advantages by delaying too long.



AQUARIUS (Jan. 20-Feb. 19)

The key phrase of Aquarius is 'I know,' and you of this sign are sometimes considered overly stubborn.

Determined could be a better word, but you might check on how many times you say 'I know' instead of 'I think' or 'I believe.'

Two situations seem star-accented here: in one it is certainly going to be better to say 'I think' rather than 'I know.' There is too much hearsay involved. Consider an old Indian proverb: "Do not judge your neighbor until you've walked at least two miles in his moccasins."

In the other you appear to be forcing yourself to 'know' something, or to affirm that something is 'right' — making directives for yourself. This technique is not going to work. The main question you should be asking is *why*? It does not seem that anything will be resolved until this question is.

This would be a good time to warm rather than analyze a relationship.



PISCES (Feb. 20-March 20)

Pisces symbolizes responsiveness. Although you can, and at times want to be alone, you bloom under a

variety of stimuli — sights, sounds, people, ideas. You react to them, respond, contribute.

This should be a good period for your special talent. A good deal should be going on in and around your life: eclectic activities; shifting scenes and faces, tangential ideas. You should be able to pick and choose and, certainly, to avail yourself of ample opportunities. You can, of course, also don one of your pessimistic moods, in which case nothing much will please you.

You can, of course, be over-responsive, and this can happen in emotional areas. You sometimes smother — people or ideas — when this is the last thing you want to do. It is hard to counsel you of Pisces toward restraint.



ARIES (March 21-April 19)

Aries is the sign of aspiration. And those born to this sign *do* aspire. The top of the mountain holds enchantment for them. The better mousetrap. The supreme souffle.

Achievement is one of your star-given potentials. What you really want you can usually accomplish. But one of your problems is in knowing what you want. Today's goal can all too easily become tomorrow's forgotten fancy. If the souffle falls, you may make another (to prove that you can) or turn to playful trickery with all the elan of a master magician, but dissatisfaction may lie beneath.

You are sometimes lonelier than you admit. Your greatest search may be for that rather special person who truly understands you. And may be so close that you are not seeing.



TAURUS (April 20-May 20)

Taurus is the sign of determination, and during this period you may become very determined over a matter which involves personal prestige, or what you believe to be such.

The quality of determination involves not only the will but the ability to determine, and Taureans are often very shrewd judges of the right moves to make. When willfulness is involved, however, they will often bend a decision to suit the desired end, and at this time the temptation to do so can be great. If the maneuver is attempted, better be prepared for some agile side-stepping and possibly some explanations that you would rather not have to make.

The word determine also includes the meaning 'to limit,' and you could



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very well limit some activities you are contemplating.



GEMINI (May 21-June 20)

Gemini is associated with communication. Those born to this sign teem with ideas and when they fail to find (or to take advantage of) means of expressing them they tend to be moody and difficult.

Usually good verbalizers, often witty, the Gemini sometimes substitutes talk for action, and there will be temptation to do so during this period. It seems particularly important not to, especially in an area of previous procrastination. Oddly enough the area appears to be one of special interest and advantage.

There should be, at this time, particularly good communication with someone of personal importance to you.

And you might be prepared for a form of spiritual or extra-sensory communication, possibly brief but vivid. The aura is favorable.



CANCER (June 21-July 22)

Cancer is the sign of the egg. The protective covering of the Can-

cerian is often highly important to you of this sign, for you have a tendency to guard your sensitivity, hide shyness, cover vulnerability.

Cancerian shells take many forms, and they range from modesty to arrogance, from reserve to flamboyancy. Like your symbol, the shelled crab, you can be crabby, and this is a mask, too.

You might, however, consider some of the shells you wear. A constant cover-up hides true emotions and true feelings, both of which can work to your definite advantage.

This is a good time, too, to stop clinging to something which is really past. You will do better to let it be over and done.

During this period you could find it profitable (particularly emotionally) to go through old papers, letters, memorabilia, both to clear out those no longer pertinent and to bring others into useful focus.

Most surely this should be a forward-looking, forward-moving time for you. Don't be surprised if at times you find yourself stuck on dead-center, however. Like the crab, you must sometimes stand still to reverse.




LEO (July 23-Aug. 22)

Mid-period (that is, for purposes of this reading, toward the end of September and beginning of October) should be a very busy, even hectic, time for those of Leo. Some of the confusions that may appear can be mitigated by decisions made and actions taken earlier on. But one of Leo's unfortunate (though often beguiling) traits is the optimistic feeling that 'everything will be all right' — conversely that what isn't all right will go away of its own accord if left long enough.


These feelings can lead Leo into situations which could be avoided (Leo may enjoy them!), and at this time some selective avoidance could certainly be useful. Give some time to decision making.

Overall this period should be marked by success, by considerable approval and approbation, and even moments of drama.

But a good deal of plain hard work is indicated here, some of it quite possibly making up for that which has previously been left undone. Certain essential spade work may seem dull, but it will pay off. □



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